

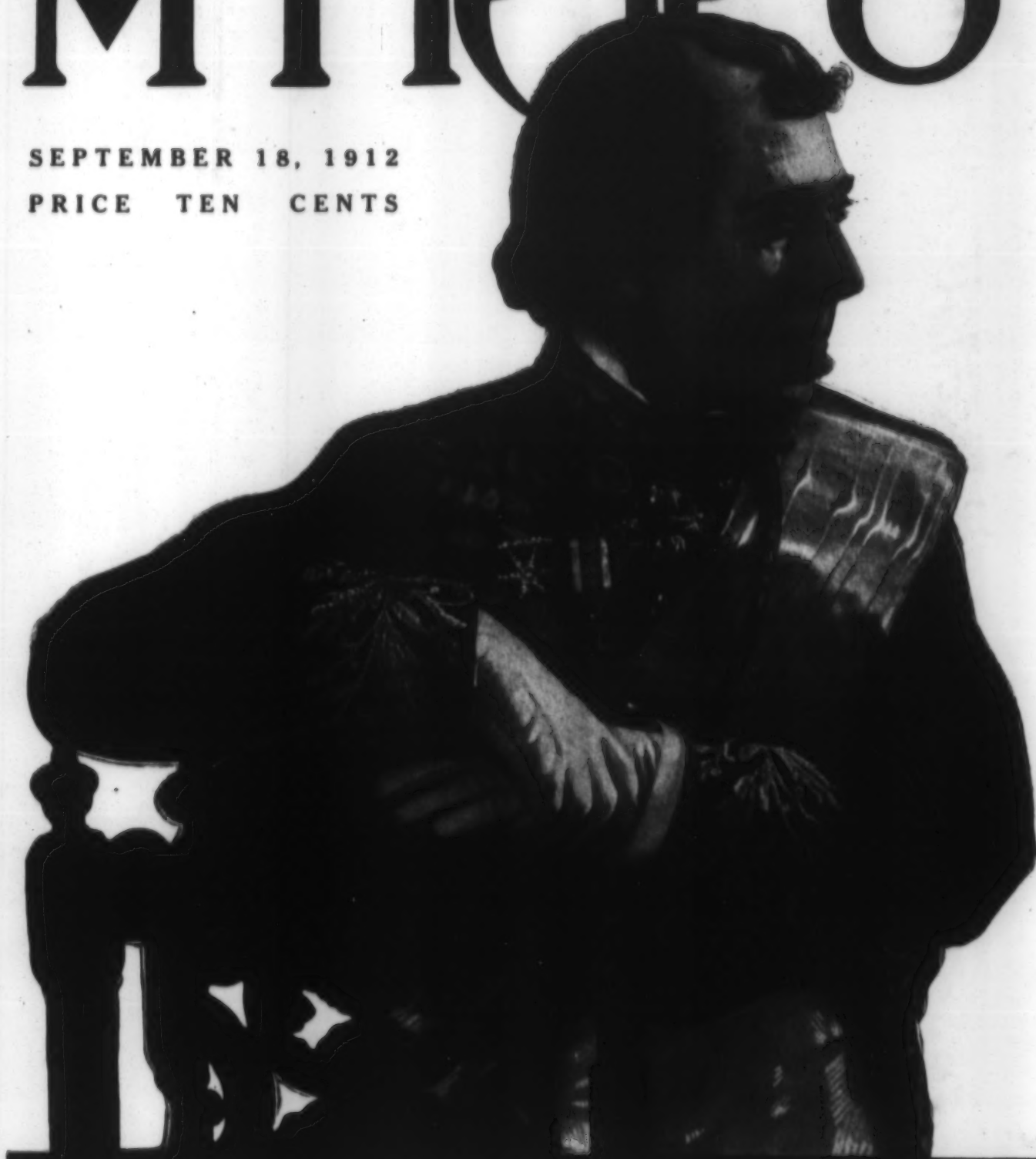
New Plays and Players for the German Theatre

THE NEW YORK

# DRAMATIC MIRROR

SEPTEMBER 18, 1912

PRICE TEN CENTS



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GEORGE ARLISS AS DISRAELI

The Theatre from a Woman Manager's View Point



WHITE N.Y.  
MARTIN BROWN AND DOLLY SISTERS  
IN THE MERRY COUNTESS



MADGE KENNEDY AND NED A. SPARKS  
IN LITTLE MISS BROWN



MAX FIGMAN LOLITA ROBERTSON AND ROBERT EDESON  
IN FINE FEATHERS ACT I



WM. COURTENAY, IDA DARLING, FAY WALLACE,  
MARGARET GREENE, AND ELIZABETH NELSON - READY MONEY





# THE NEW YORK DRAMATIC MIRROR

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## Shakespeare and Shaw

**A** GENTLEMAN named FIGGS or FIGGIS has come to the rescue of SHAKESPEARE against GEORGE BERNARD SHAW. Mr. FIGGIS represents the impudence of the Irish iconoclast in asserting his ability to write a better play than SHAKESPEARE'S. All of which is interesting evidence that some people still take Mr. SHAW seriously.

Whether the brilliant Irishman really believes what he says or not is immaterial. The affirmative might tend to prove that Mr. SHAW is not the humorist we take him to be. The negative assures us that we may read and enjoy him without being obliged to tax our brain with any responsibility.

SHAKESPEARE, having died long ago, is not disturbed by Mr. SHAW'S posthumous assault. We dare say Mr. SHAW wouldn't make it if the immortal bard were walking the Strand, perchance with an unacted drama in his coat pocket. But in either case we rather think SHAKESPEARE can stand Mr. SHAW'S attack as serenely as he has that of the BACONIANS.

They have made it unpleasant enough. It is chivalrous of Mr. FIGGS or FIGGIS to add his euphonious name to the list of SHAKESPEARE'S champions, but MARK TWAIN and the BACONIANS have settled one part of a mooted question. The works of SHAKESPEARE were not written by SHAKESPEARE, but by another fellow of the same name.

## No More Long Runs?

**M**R. BELASCO is right. The days when plays ran indefinitely in New York are numbered.

BELASCO has had as much experience with long-run plays as any manager in the city.

There will always be exceptions. Mr. BRADY can point with pride to the undiminished popularity of *Bought and Paid For*, and with his associates, the Messrs. SHUBERT, to the remarkable run of *Buntz Pulls the Strings*. But these mark the exception.

The rule will always be broken. Now and then we shall have a play which will respond to the natural impulse of popularity. More often, in future, we shall hear of long engagements for indifferent plays which are kept on the boards at a loss to give them a New York stamp, and in the hope that the investment may be recovered on the road.

But with theatres going up on every street radiating from Times Square, the aggregate patronage will be diverted as never before. Just as Mr. BELASCO has figured it out.

## The Curtain Raiser

**W**M. A. BRADY is quoted as follows in a recent interview:

"I wish we could return to the good old one-act curtain raisers. It would be a fine chance for new actors and new playwrights, but the public does not care for two plays in one night, judging from the attendance at theatres where the experiment has been tried."

Mr. BRADY is not essentially different from other managers in holding the public responsible for something it has no voice in. If a consistent test were made whether the public really desires to see or not to see curtain raisers, it is fair to predict that the managers would be astonished to find the question decided in the affirmative.

Some tests have been made at intervals, it is true, and have not turned out well. But they were usually fathered by actors with vast ambition and

slight resources. Now and then a curtain raiser was put on by a prominent manager, but usually it was either a poor piece with good players, or a good piece with poor players. In most cases we had to pretend that we liked it, out of courtesy to the star or the playwright, but we really didn't.

The one-act play has made its way on the vaudeville stage. Why should it not be able to do so in the more pretentious theatres? We did like ARNOLD DALY when he ventured into the field. He possesses the ability to act well and he obtained some good pieces like *The Vandyck* from the Grand Guignol, Paris. But the equipment was hardly up to the mark and the theatre was not easy of access.

It has almost always been one cause or another, having nothing to do with the merit of the question itself, which has militated against the success of the project. But honestly tried, the public will probably accept the one-act play, as the public of London, Berlin and Paris accepts the curtain raiser.

And—as Mr. BRADY says—it would be a good thing all round.

## A Useful Wind Instrument

**T**HE New York *Sun* has no faith in progressive orchestration. It heaps scorn upon the head of LEONCAVALLO and RICHARD STRAUSS for the former's contraviolin and the latter's wind-bellows and heckelphone. It says that BEETHOVEN with a plain old-fashioned orchestra produced his Fifth Symphony. The contraviolin, we are told, was invented especially for the Italian composer's new opera, *I Zingari*, in order eloquently to reproduce the "tearing" sound of gypsy music. The wind-bellows were borrowed by STRAUSS from the stage mechanic to produce the proper wind-mill effect in his *Don Quixote*.

We profess no further familiarity with the contraviolin, which sounds harmless, even for the purpose of propaganda; but we do know that wind-machines of one form or other are useful objects in stimulating public interest in theatrical enterprises of whatever scope and variety, and are in common use. We need only to refer to CARUSO as an exemplification of the highest form of wind instrument.

Quite possibly, too, the heckelphone, closely examined, will have its practical uses if called to the attention of our publicity promoters, which we hereby do, with special reference to COLONEL HAMMERSTEIN.

## Interest in Drama

**T**WO plays which substantially monopolize public interest at present in New York offer a good example of the axiom that drama is not a condition or state of mind, but an occurrence. The theme both of *Ready Money* and *Within the Law* is not of the newest. But in both these dramas the cardinal principle of dramatic interest is marked. Each tells of an occurrence. There are no side excursions into abstractions, no long expository details, no wearying preparations for an intended effect to come in the third act. Something is happening, and this happening holds the attention.

The principle is the same in SHAKESPEARE and the great tragedy writers as in the most modern play. There must fundamentally be an occurrence, a story in the form of action. It is illustrated in the unspoken drama of the cinematograph with varying good fortunes. The subject in itself may be not surprisingly new, but it should never be commonplace; what occurs alone matters.



# THE USHER



ONE of the most absurd habits that has crept into being in recent years on the stage is the gratuitous interchange of courtesies among players whenever they are called out after an act by the applause of the audience. The obligation of the actors obviously is to the public and their bows of acknowledgement should be thitherward directed. Instead of which they seem to think that they owe special devoirs to their fellow-players, and direct more of their attention to them than to the people who applaud.

The custom does very well for an established star who, by bowing to his assistants after his recall, pays them a judicious public compliment and emphasizes his good breeding in this way. But it is an act of gross presumption for the members of a company to assume the right of acknowledging their indebtedness to their fellows, or for the man who delivers a letter in the play to publicly compliment the girl who unbuttons her lady's dress. The sooner this is discontinued the sooner the stage will be purged of one of its most ridiculous practises.

Then there is the actress who returns to the stage after the act, bobbing her acknowledgements like little tow-headed Tommy on recitation day in school. Ethel Barrymore started this habit. In a way it was becoming to her in her salad days. It never has been becoming to any of her imitators and it is an offense to good taste. Good breeding is shown by the grace of a bow. The hoydenish bob of the head is a denotement of the direct antithesis. I will not mention names—but I could!

Again I want to record my emphatic dissent from the propriety of a number of players, chiefly of the female persuasion, who when they take a curtain call—especially after a more or less violent emotional scene—affect a look of panic, and for a moment seem to be too dazed to identify their surroundings. These poor creatures suggest nothing so much as pugilists in a condition described as "groggy." They appear to be coming out of a daze after receiving a good wallop. Of course, the object is to make the audience think that for the moment they have been carried away into a higher region of thought and feeling, that the character they assume has temporarily dominated them and effaced their conscious existence. But, O dear! this coming from some little vivandiere in the great army of dramatic art is a too transparent imposture.

Mrs. Pauline H. Boyle, in another part of *THE MIMON*, points out a condition which is too true to be successfully disputed. She declares our leading women are too cold.

"The great trouble with our present-day leading women," is the way this experienced woman manager puts it, "is that they are too cold and that they absolutely fail to get their love scenes over."

The defect is distinctly a racial trait, though Mrs. Boyle assigns another cause. Paul Bourget once said American women don't know how to love. There is little of the melting tenderness in the composition of our otherwise lovely women. I observe the absence of this quality in the women I see in the Broadway cars, at the theatres, in society. The cold, imperious look meets you everywhere—when she wants you to give up your seat in the subway as well as when she replies to a polite inquiry. Naturally she carries it into her profession on the stage. She does not depict emotions except in manner. It is always apparent that her heart

has not been touched. She is a monument to the art of suppression, which spells temperamental frigidity.

As the Usher hears it, Eddie Foy was hurrying his numerous family home to New Rochelle last Monday night. They had assisted him at the opening performance of *Over the River* in Newark, and Eddie felt in duty bound to get all the kids on board the last train out of the Grand Central for home, sometime about 12.15 a.m. There was a wild dash between the Hudson Terminal and the Fulton street subway station, Papa Foy leading, then the seven kids in diminuendo, and Frank Payne, J. Louis White and A. W. Bacheider bringing up the rear. Papa had a long lead, but just as he reached the subway stairs a burly bluecoat stopped him to ask: "Hey, what's botherin' you?"

"Me? Nothing. Why?" stammered Foy. The policeman waved his club toward the associated Foyas. "Then wot the bloody blazes," he hissed, "is this crowd a-followerin' yer fer?"

The story has just leaked of the way in which J. Hartley Manners sold *Peg o' My Heart*. In spite of his previous successes he found that no manager in New York cared for the play, and he almost despaired of selling it, when Oliver Morosco came East last year. Mr. Morosco tells the story: "Manners asked me to read the play as I went up to Schenectady for the premiere of *A Bird of Paradise*. I told him that I didn't want to read plays, I wanted a rest. He persisted, and finally he said that he would go along with me. He agreed to go to sleep and leave me alone. Well, I read the play, pulled out my check book and wrote a check to cover all advance royalties. When I stirred him up and handed over the check, he gasped, 'You're the only man besides myself that ever could see anything in that play.'"

Mr. Morosco believes that this "play without a punch" is a sample of what plays of the future are going to be. The public of Los Angeles confirmed his judgment with full houses at 101 performances, a record for plays in that city. Now Mr. Morosco plans to put on four plays by J. Hartley Manners.

What a discriminating set we are on Broadway! We set the mark. The rest of the country keeps pace.

We know what is good in drama and music. When it "goes" on Broadway it is good. If not—not, and there you are! We monopolize good taste. All the country outside of Little Old New York copies us. What is good enough for us is good enough for anybody. We chatter like geese during the opera, till Caruso begins to sing. What is opera anyhow? A clearing house for small talk at \$5 a seat. It is much more refined to talk at that price. It shows we can afford to ignore the cost. Only well-to-do people can do that. Roosevelt is not the only one uttering talk at so much a word. We go to see *The Bat*, but not to listen to Johann Strauss's music. Strauss, you know, is dead ever so long. We just go into raptures over the Dolly Sisters, and we think Mlle. Dazie is too lovely for anything. They are dancers. Dazie dances on her toes. Dainty, dashing, daring, disdainful, delightful Daisy!

Mr. Belasco has shown his wizard hand again in staging a Childs restaurant. It has nothing to do with the play, nor with the "idea" which Miss Alice Bradley brought to him. In fact, there is more idea than play, and more Childs restaurant than either. It is just too lovely. I have read columns of eulogy on this restaurant, in the papers. Restaurants come very close to us. They are our "passion." They make life beautiful. And Mr. Belasco knows our weakness so well, the dear! That's why he put a restaurant in his play. It is the one strong domestic note in a drama so full of divorce and unhappiness. All roads in New York lead to the restaurant. How beautiful! How symbolic it all is, after the violent conflict of passion. How sympathetically, how judiciously he plays upon our emotions; how atmospherically he dramatizes our appetite; how convincingly he appeals to our stomachs!

Now scientific child-raising is to be made the subject of a play, Thompson Buchanan's next. It is rumored that he derived his inspiration for this farce from stories of Dr. Wiley and the "pure-food child," but Mr. Buchanan denies that he dramatized the life of this "kid." For a name he decided on *A Man's Way*, and Joseph M. Gaites has promised to produce it.

Miss Maud Adams is still sojourning at her summer home near Haines' Falls, in the Catskill mountains, enjoying the society of friends who visit her occasionally and her two adopted children.

It is singular how men can grow morbid over thesis plays, and pillory Strindberg as though he had committed arson and murder. I have heard Shakespeare and Wagner condemned in the same way. Men with ideas have always been regarded as a menace to society. Ibsen disturbed society because he revealed its hypocrisy. Galileo had to undergo cruel torture because he declared the earth revolves around the sun instead of the reverse. To-day we would put a man in a sanitarium who said it didn't. Society tolerates those only who fall in with its whims and flatter its foibles.

I can no more account for the rabid denunciation of Strindberg than I can for the aberration of the Baconian who starts with the premise that Shakespeare was a butcher's boy and could neither read nor write.



Mary Boland

John Drew

SCENE FROM ACT II OF "THE PERPLEXED HUSBAND"





ROSE LICHTENSTEIN

# OUR GERMAN PLAYERS

DR. BAUMFELD PROMISES AN ARTISTIC SEASON WITH  
MANY DISTINGUISHED ACTORS



IFFI ENGEL

**S**TIRRED by the same conditions which led Andreas Dippel to say that the German theatre was a financial failure in this country, except for one institution in Milwaukee, Dr. M. Baumfeld, again general director of the Deutsches Theater, New York, will endeavor to secure new support. His aim is no less than to interest the many thousands of Americans who have studied the German language and become interested in German art. He even said a few days ago: "I know that it is only in case I awaken their interest that there is a chance for the theatre's future. That is the goal of my ambition, and it is chiefly for this reason that I have again undertaken the management, for I believe that in solving this problem, I would accomplish something which is fully deserving of the assistance of the English press."

Evidently Dr. Baumfeld is not to depend for his support alone on those who have completed their language courses, for he specifies that means will be taken to reach college and university students. All the classical plays will be given at special performances, with the prices reduced. This clientele for classic plays is not new, of course, and it has been more or less uncertain, but it may yield better results for German plays than for any others. Dr. Baumfeld at least compliments educated America in his belief that those of us who have studied German have appreciated the masterpieces.

The mere mention of the Deutsches Theater at the corner of Irving Place and Fifteenth Street, known sometimes as the Irving Place Theatre, is sufficient to bring a respectful attitude from all who have followed the theatrical history of New York City. The passer-by with a feeling for artistic centers will notice this building. Says Norman Hapgood in "The Stage in America":

"What makes the little house on Irving Place so notable is something thoroughly familiar and intimate to the minds of cultivated Americans. It is that the drama, as we know it, is on a higher plane than it is on any other theatre in this city—on a very much higher plane than it was at Daly's during the lifetime of Mr. Daly. The leading dramatic critic in England told me.....that our German theatre stood above everything in London, as distinctly as it does above everything else in New York."

But even at the time Mr. Hapgood's book was published, 1901, Heinrich Conried, then director, was hoping for support from the colleges. He gave lectures and performances at reduced prices. Upon his activi-



MAX JUERGENS

ties, then, Mr. Hapgood, although advising those with real feeling for acted drama to attend the Irving Place Theatre, said this: "The increase cannot be fast. Such solidly founded things seldom hurry. It takes some experience for an ordinary American, even with a good education and a knowledge of German, to feel the full superiority of the Irving Place Theatre over its American contemporaries."

But to come back to the present and Dr. Baumfeld. He was director of the theatre after Mr. Conried, but left it to found another German playhouse at Madison Avenue and 59th Street, which was splendidly conducted but failed to secure enough support. Last Spring he was reengaged as director of the Deutsches Theater and for months he has been laboring to insure artistic success when the opening occurs Sept. 26. His list of plays for the coming season includes almost without exception dramas by all the living authors of high standing in Germany, and to produce these plays in a worthy fashion he has engaged a stock company of thirty people who have appeared successfully at the foremost theatres in Germany and Austria. He has also made arrangements for the visits of several stars, including: Court Actress Anna Baroness Stranz-Fuehring, Claire Countess Metternich-Vallentin, Court Actor Rudolph Christians, Gustav von Seyffertitz, and Rudolph Schildkraut.

In the period from Christmas to the end of March all these guests will play together, giving an opportunity to produce the leading German plays with a cast hardly to be surpassed even in Europe. Mr. Schildkraut and Mr. von Seyffertitz will be guests during the remaining months also, for the latter is in New York to direct the staging of important productions by Charles Frohman. Mr. Schildkraut is considered by his admirers to be the foremost comedian of the German stage, and Mr. Christians is certainly one of its most prominent actors. Special interest attaches to his visit because he was a guest at the Deutsches Theater, when it was under Mr. Conried's management. Countess Metternich-Vallentin has just completed an engagement at the Deutsche Volkstheater in Vienna, where she enjoyed a reputation not only for her acting but for her gowns. That is something of distinction in a city where dress is a matter of such importance.

The Countess and Rudolph Christians will appear

together in Molnar's *Gardeofficier*, Bernstein's *Dieb*, Arthur Schnitzler's *Zwischenspiel*, Gerhart Hauptmann's newest work, Gabriel Schilling's *Flucht*, and Strindberg's *Fräulein Julie*. The Countess and Mr. Schildkraut will appear together in Bernstein's *Samson*. Baroness Stranz-Fuehring and Mr. Christians will play together in Goethe's *Iphigenie*, Schiller's *Maria Stuart*, von Hoffmannsthal's *Elektra*, and in *Die Condottieri*, a new play by Rudolph Herzog, who visited America last year as guest of the Germanistic Society. Baroness Stranz-Fuehring will appear in Grillparzer's *Sappho*, Schiller's *Kabale und Liebe*, Bionson's *Madame X*, and in a new play written for the Deutsches Theater by Dr. Karl Hauptmann, brother of the famous Gerhart.

Mr. Schildkraut will play the principal part in Leo Birinski's *Narrentanz*, which has created a sensation in Europe. He will also play the lead in Frank Wedekind's *Der Erdgeist*, and a prominent part in Hermann Bahr's *Die Gelbe Nachtigall*, in which Mr. Christians will play the leading role.

This is the repertoire of the guest stars, so far as Dr. Baumfeld has made arrangements at present. He will run the plays a week at least, and he hopes that some will be popular enough to warrant a run of four weeks. His expression of his aims for production is: "It will be my endeavor to follow nothing but artistic principles in regard to the *mise en scene* of the plays. It is, of course, out of the question that the German Theater, which expects to produce about fifty plays during the coming season, can compete in splendor with the English stage, but I believe that some of our performances might give some interesting new ideas as to the successful production of different scenic problems."

D. H. WALLACE.

## GOOD WORK AT SCHUYLKILL.

The court authorities of Schuylkill have wakened up to the fact that the picture house is drawing away from the saloon at a rate hardly imagined. It came about by an investigation made by the Clerk of Quarter Sessions because of the falling off in the number of liquor licenses. The statement shows that of 1,200 saloons throughout Schuylkill County only 30 per cent. are making money. The rest are seriously thinking of leaving the business, and blame the motion picture show for the decline. The average workingman, who was accustomed to spend his night at the bar, it is declared, now goes with his family to the motion picture.



ANNIE VARA



CLAIRE, COUNTESS METTERNICH-  
VALLENTIN





# THE FIRST NIGHTER



## "THE GOVERNOR'S LADY."

In three acts and an epilogue, by Alice Bradley.  
Produced by William Elliott and David Belasco.  
Republic Theatre, Sept. 10.

Daniel S. Slade.....Emmett Corrigan  
Senator Strickland.....William H. Tooker  
Robert Hayes.....Milton Sills  
Wesley Merritt.....Robert McWade, Jr.  
Brigham Hunt.....Bert Hyde  
Ex-Governor Hibbard.....John A. Dewey  
Colonel George Smith.....Will H. Nicholson  
John Hart.....Albert Lane  
Charles Ingram.....Harry B. Wilson  
William.....Jack Smith  
Martin.....Franklin Handy  
Jake.....John N. Wheeler  
A Passer-by.....James Singer  
A Bookworm.....Stuart Walker  
Jake's Friend.....Edward Horton  
A Cashier.....George H. Shelton  
A Man Behind the Pastry Counter.....Robert J. Dance  
Walter No. 7.....John H. McKenna  
Walter No. 2.....Harrison Fowler  
Mary Slade.....Emma Dunn  
Katherine Strickland.....Gladys Hanson  
Mrs. Wesley Merritt.....Teresa Maxwell-Conover  
Susan.....Jane Briggs  
A Girl of the Streets.....Eloise Murray  
A Scrubwoman.....Judith Snaith

When Emmett Corrigan, playing the temperamental Slade, who swung a pick as a miner and worked himself up to a millionaire's estate and the choice use of the King's English, took the blushing Miss Alice Bradley by the hand in response to a clamorous demand for the author, he said: "Miss Bradley requests me to say that she merely furnished the idea:

Mr. Belasco wrote the play." So we must accept the line in the programme which imputes the authorship to her as one of those chivalrous acts for which Mr. Belasco is noted in his dealings with young authors, and expunge Miss Bradley as the responsible factor in the creation of *The Governor's Lady*.

The play at best is a loose-jointed, extremely obvious piece of work. But the complications turn upon an interesting problem. Slade has reached the topmost round of the ladder of success and grows

ashamed of his wife. He meets in Katherine Strickland, daughter of a United States Senator, an ambitious young woman in whom, though much his junior, he detects the embodiment of Napoleonic enterprise and the attributes of a desirable affinity.

Katherine has for six long years kept a young lawyer, Robert Hayes, dangling to her apron strings, loving him, but desiring a broader scope for her social ambition—and finding it in the prospect of an alliance with Slade. Between her and Slade few words are wasted. In a single stolen interview they understand each other. They are to marry when he is divorced from his cast-off wife.

When it is added that Katherine manages to convey her determination to Robert, who, sympathizing with the neglected Mrs. Slade, tries to point out to her the enormity of her infamy and finally tells her that she is rotten to the core, we have the salient points of the drama.

Interest, however, is not so much in these characters as in the discarded wife. In the first act the playwright works with an over-obvious design to show the growing discontent of the all-powerful Slade with his life's partner, and her teasing rejection of his notions of raising her to his own standard in order to make her eligible to become the governor's lady. This act is an example of splendid stage setting, but intrinsically possesses little dramatic interest.

Two strong acts follow. An effective scene is produced when the poor, little old wife with tender resignation presents herself in her frowny fineries at the evening reception at Senator Strickland's. Slade has just made his nasty bargain with Katherine, and a strong situation is produced as the kindly little lady, wearied of her husband's five weeks' absence, offers to resign her ingrained prejudices in order to lure him back again, and Slade puts the ultimatum of a divorce to her.

The third act, too, is strong from a purely theatrical point of view. The scene is the old cottage of Slade's early days, now tenanted by his wife, who has resisted all efforts to force her to consent to a divorce. The big scene of the play comes when Katherine, in furtherance of her ambition, appears

and seeks to persuade Mrs. Slade to agree to her husband's plans. The women have never met before and the elder is not aware of Katherine's direct interest in the divorce.

The two characters are strongly contrasted. The interest in their relation is momentarily intense. As played by Emma Dunn, it was worthy of Duse. One rarely witnesses such a performance, which penetrates by its perfect command of inward power, of voice and inflection, of everything that is accounted persuasive in acting—tenderness and sympathy, yet withal, the denotement of a big force that thrills and grips. It is the season's record for profound display, a season above the average in that respect.

I should not like to express an opinion what the Governor's Lady would come to, in the last analysis, if it were not for this remarkable actress in the part of Mrs. Slade. Inherently sympathetic, such scenes as that of the second act and that of the third, where she tells Katherine of the struggle which she has undergone in the fight for the uplifting of her "Dan," only to be tossed aside for a younger woman, require something besides gratuitous sympathy to gain the level of interest inspired by Miss Dunn's portrayal. For the play is a curious medley of inconsistencies, clumsy devices, juvenile simplicity, gaucheries of all kinds, repetitions, obsolete incidents and tremendously effective moments, couched in language which carries conviction.

There is a puerile third act, which adds nothing to the story except to close the links of the plainly foreshadowed chain of circumstances. The little woman's story in the third act has so affected Katherine that she casts herself into her lover's arms in a burst of repentant agony and begs to be forgiven. Slade is brought on the scene just in time to realize that Katherine is lost to him, and by a self-contradictory expedient he is made to sit down to his wife's dinner table and eat. The only thing that makes this at all plausible is the eloquent acting of Miss Dunn. The act ends in Slade seeking to make up, and being sent out of the house by the command of his wife.

"To let you realize your ambition I would have stepped aside," she declares; "but for another woman, no. I don't want you now. You can have your divorce."

There is a recurrent echo of Belasco's once famous realism in the epilogue, which represents the interior of a popular quick-lunch restaurant on a wintry night, with Jack Frost decorating the windows and the gale blowing great guns. Here Slade and his wife meet again. Now it is the man who is humbled and pleading to be taken back. She half reluctantly yields, and the play is over.

We have been thrilled by some unusually fine scenes, but beyond this the play is in many instances commonplace. Slade uses the utmost nicety in his English, yet he was a common miner. Now, a man may amass countless millions, but he can never obtain command of gentle speech if he graduated from the pit. Mrs. Slade speaks in finished periods, yet she loved her washtub. A woman like that who wrings clothes in her girlhood may wring our hearts, but she will never ring true in the use of fine phrases.

Emmett Corrigan was excellent as Slade, though his part is negative as compared with that of Miss Dunn. Miss Hanson played Katherine with much youthful grace and a certain denotement of the Napoleonic spirit, though the playwright lets it die out at an early stage. Her scene with Mrs. Slade was well played.

## "WITHIN THE LAW."

A play in four acts by Bayard Veiller. Eltinge  
Forty-second Street Theatre, presented by the  
American Play Company, Sept. 11, first night of  
the new theatre.

Sarah.....Mrs. Georgia Lawrence  
Smithson.....Mr. E. V. Phillips  
Richard Gilder.....Orme Caldara  
Helen Morris.....Catherine Tower  
Edward Gilder.....Dodson Mitchell  
George Demarest.....Brandon Hurst  
Mary Turner.....Jane Cowl  
Detective Sergeant Cassidy.....John Willard  
Agnes Lynch.....Florence Nash  
Joe Garson.....William B. Mack  
Fannie.....Martha White  
William Irwin.....William A. Norton  
Eddie Griggs.....Kenneth Hill  
Inspector Burke.....Wilton Taylor  
Thomas.....Arthur Ebbetts  
"Chicago Red".....Arthur Spaulding  
Dacey.....John Camp  
Tom Tupper.....Edward Bolton  
Dan.....Frederick Howe  
Williams.....Joseph Nickson

It may be something of a tax on one's credulity to be asked to believe in the sanity of a hero who persists in the face of the most contradictory proof to espouse the innocence and virtue of a crime-charged adventuress. It is likewise a strain to admit the

heroic self-sacrifice of a professional criminal, who goes to face the electric chair exonerating his lady confederate of gross culpability. But it is axiomatic that in the theatre you must believe as the playwright would have you believe, that nothing is improbable that does not contradict itself. And Miss Jane Cowl is so prepossessing, and her cause so sympathetic in the last analysis, that we do not stop to carp at her motives as the heroine of this quick-paced drama of spontaneously-generated incidents.

This play deals frankly with crime, criminals, police and police methods. I will not hold myself responsible to the extent of commending its ethical tone. That has nothing to do with the case. But the combination works well for effective results. The play makes no false pretenses, but tells a story in a direct, forceful and interesting way.

Mary Turner, a salesgirl in a large department store, is sent to prison for three years through a miscarriage of justice. Her employer, Edward Gilder, an otherwise kind-hearted man of affairs, urges the judge to make the sentence severe as a warning example to other employees. He is a charitable giver, but he underpays his girls, and in a scene in which Mary is brought before him, linked to the wrist of a police agent, she bitterly arraigns him and threatens to be revenged on him when she has served her time.

Three years later she is the head of a small corporation of criminals who, by her astute guidance, levy blackmail and commit other criminal acts without ever overstepping the bounds of the law. The detectives are on their trail, but conviction is impossible. Mary so lays her plans that she secretly marries Richard, the only son of her former employer, who does not suspect her true character. In order "to get the goods on her," the police send a stool-pigeon to her house in Gramercy Park, who tempts Joe Garson, a confederate of Mary's, against Mary's explicit protest, to break into the elder Gilder's house that night to rob it of its tapestries.

This is a graphic demonstration of a method which has lately been often referred to as "a police frame-up."

The police, under Inspector Burke, anticipate the visit of the thieves, and to make sure of Mary, Burke, under cover, conveys information to her that Garson intends to rob the house. The purpose is to bring her to the house that night in the expectation that she will try to prevent Garson from carrying out his design. And the scheme works. Mary appears in the library of her former employer's house as the thieves are about to begin their depredations, to protest and remonstrate.

Unexpectedly, however, Richard enters. He is astounded to find his wife there; but before explanations can be made, the gang learns that the police are in the house, and Garson, using a Maxim silencer, kills the stool-pigeon and with his confederates escapes by a window, leaving Mary and Robert together.

The police enter. The body of the traitor is discovered and Mary declares that Robert shot him for a burglar.

The last act represents a typical police inquisition, conducted by Burke at headquarters. Mary's innocence of the first offense is established by the confession of the real criminal, whom she befriended, and Garson confesses that he fired the fatal shot in Gilder's library, which sends Mary and Robert away, happy.

This story is rather well told, with a wealth of sidelights on the operation of the finer breed of criminals and apparently with an intimate knowledge of methods employed by the police in setting traps and applying means for extracting admissions from their victims.

Miss Cowl is most interesting in the role of Mary Turner. Her first scene, her interview with Gilder, was a nice adjustment of moods oscillating between hysteria and the reliant attitude of conscious innocence, and she carried the subsequent scenes with all the confidence of a resourceful actress. Next to her the best impersonation was that of Burke, by Wilton Taylor, who gave an apparently near-view portrait of the ideal New York police inspector, while William B. Mack gave a wonderful ten minute performance of Garson in the last act where the criminal betrays his uncanny sensations over the mystifying police movements which environ him, as well as in the confession by which he exonerates Mary and Robert. Florence Nash scored in the comedy role of a young ex-convict who is profiting by the refining tutelage of Mary. Dodson Mitchell was excellent as the elder Gilder as was Orme Caldara in that of his son, Robert. The cast throughout is excellent, and the piece is well-staged.



# "THE COUNT OF LUXEMBOURG."

Comic opera in two acts from the German of Willner and Bodansky. Music by Franz Lehar. English lyrics by Adrian Ross and Basil Hood. American version by Glen Macdonough. New Amsterdam Theatre, Sept. 16. Klaw and Erlanger, producers.

Juliette	Frances Cameron
Pierre	A. Percy Woodley
Raymond	William L. Hobart
Brissard	Fred Walton
Foyot	Russell Simpson
Nicholas	Harold J. Behlil
Sidonie	Ida Van Tine
Coralie	Evelyn Westbrook
Count Rene of Luxembourg	George Leon Moore
Pelegrin	F. S. Humphrey
Mentschikoff	William C. Reid
Paulovitch	Harry W. Smith
Grand Duke Rutznow	Frank Moulan
Angele Didier	Ann Swinburne
Registrar	Fred Bishop
M. Valmont	A. P. Woodley
M. de Tressac	Harry Johnson
Minette	Bessie Gross
Lisette	Eleanor Scott
Eleonette	Dottie Wang
Clairette	Beth Harrison
Princess Kokozoff	Gladys Homfrey

A delightful production, a splendid ensemble, an excellent prima donna, sundry clever comedians, an interesting book, and an entrancing score—these are the elements that make up the American version of Lehar's Count of Luxembourg, which had the distinction of being the first offering in London to receive the patronage of King George V. and his Queen.

The principal waltz number and several of the more fetching tunes have long ago been wafted hitherward. They have been buzzing in our ears for more than a year past. And few of us but had heard of the waltz up the stair case, a ripping acrobatic interpolation which really has nothing to do with the case, but adds to the sum total of the fame which the work has earned.

Fortunately the general scope of expectations was handsomely realized in the superb production which the management has given the opera. It was a performance full of intoxicating strains, tasteful decorations, brilliant costuming, life, spirit and, with it all, something of artistic dignity.

This is one of the lighter operas which can be heard repeatedly without cloying the ear. I heard it in Berlin, and enjoyed it all the better from the intimacy with the charming music. Few of its kindred have a richer flow of melody, and the principal waltz has an insidious grace which gives it precedence over anything we have had from Herr Lehar, with the possible exception of his Gypsy Love.

The plot is simple, but as interpreted by the three principals in this production, it casts the unflinching spell of a romantic love interest.

The dashing young Count of Luxembourg, temporarily out of funds, and fraternizing with a Bohemian set of artists and penny-a-liners, is persuaded by the vain but rich old Grand Duke Rutznow to consent for 100,000 francs to a marriage with the beautiful Angele Didier, an opera singer. The eccentric Duke plans thus to give Angele a title so that he can marry her himself after a divorce shall have been procured in due time. The marriage takes place in the studio of Brissard, an artist and friend of the Count. A screen is placed between the two and the two principals to the ceremony consent not to see each other. In this way the ceremony is duly performed, and three months' elapse, pending which neither has seen the other's face.

At a grand reception given by the Duke, Angele and the Count meet. He has seen her at the opera and fallen desperately in love with her, without suspecting that she is his wife. She, too, becomes deeply interested in the dashing officer, without knowing his name. But accident reveals their mutual relationship. Angele thereupon accuses him of having consented to the ceremony for a sordid consideration and at first violently repels him. But accidentally overhearing his confession of love for her to Brissard, and learning that he used the money to extricate his friend from a desperate situation, she relents, and, as the Duke at that fortuitous juncture is overtaken by destiny in the form of a portly Princess Kokozoff, whose engagement antedates that of Angele, the youthful lovers are free to embark upon their honeymoon.

The enjoyment of the performance was in a great measure due to Ann Swinburne's admirable performance of Angele. She has a sweet, flexible voice, an engaging manner, and considerable dramatic power, all of which made her easily the dominating personality in a well-balanced cast. She sang every number with rare grace and made the dramatic scene in which she denounces the Count an episode of real significance.

Frank Moulan was at his best in the buffa part of the Grand Duke. He played in high spirits, with excellent restraint, and without sacrificing a point, and sang his numbers in a way that sent them straight over the footlights with full effect. The title-role was sung by George Leon Moore, who gave a good account of himself both as a singer and actor. Frances Cameron has a vivacious grisette role in that of Juliette, and danced charmingly. Fred Walton as Brissard completed a quintette of principals which are not easily surpassed, and he and Miss Cameron have a number, "In Society," which had to be repeated three or four times. Moulan's song hit in the first act,

## NEW OPENING DATES

Sept. 18, An Aztec Romance, Manhattan Opera House.  
Sept. 19, John Mason in The Attack, Garrick Theatre.  
Sept. 23, Broadway Jones, George M. Cohan's Theatre.

"I'm in Love," sung with three excellent male voices, was well received, and a duet between Angele and the Duke, "Cousins of the Czar," was rapturously applauded. Two splendid numbers are the duets between the Count and Angele in the last act, "Love Breaks Every Band," and "Are You Going to Dance?" which are among the best in recent operatic performances and introduce the number to which they waltz up the staircase.

## "FANNY'S FIRST PLAY."

By George Bernard Shaw. Produced by Granville Barker with Lilah McCarthy and Granville Barker's Company. Comedy Theatre, Sept. 16, management Messrs. Shubert.

Servant	Valentine Penna
Cecil Savoyard	Tim Ryley
Count O'Dowda	C. H. Croker-King
Fanny O'Dowda	Elizabeth Bladen
Mr. Trotter	Walter Kingsford
Mr. Vaughan	Maurice Elvey
Mr. Gunn	Frank Randall
Mr. Plawner Bannell	Lionel Pape
Mr. Robin Glibbey	Sydney Paxton
Mrs. Glibbey	Kate Carlyon
Juggins	Walter Creighton
Dora Delaney	Eva Leonard Byrne
Mrs. Knox	Mary Barton
Mr. Joseph Knox	Arnold Lucy
Margaret Knox	Gladys Harvey
Lieutenant Duvallet	Herbert Dansey
Bobby	Quentin Tod

A unique conceit, in a way unlike anything ever dignified with the title of drama or comedy—an indescribable concoction of farce, paradox, satire, nonsense, and fantastic romanticism, ultra modernity offset by medievalism, the whole characterized by a superabundance of fancy, spiced with stinging sarcasm and altogether as amusing as a Punch and Judy show.

In London the farce, which ran 600 nights, had an added significance in the obvious fidelity of the portraits and the sting of the moral. Even without this, the application is broad enough to be appreciable here, as it deals with generic principles, and the portraits are universal.

An eccentric English gentleman has lived the life of the early Victorian period in Venice, retired from all contact with the modern world of utilitarianism and advanced thought. He comes back to the land of his fathers to visit his daughter, who has spent two years at an English university and imbibed the spirit of our crass philosophy. Through an entrepreneur he engages four melancholy London dramatic critics to witness a play written by his daughter which deals in the usual Shavian paradoxical way with the social conditions of two families and a butler who turns out to be the brother of a duke.

The first part of the interesting proceedings takes place before a curtain which, on parting, discloses the scene of Fanny's play. The texture of this drama is so decidedly Shawesque and its philosophy so elusive, though the substance is at times gross, that it baffles description.

At the end of the play the disconcerted parent—the aforesaid early Victorian—solicits the opinions of the four critics. This forms the epilogue, which is so characteristic of its author that the anonymity which in London temporarily shrouded the authorship was not long to be safeguarded.

With unsparring satire Shaw impales the critics on the sharp point of his pen and holds them up to ridicule. One describes it as a bald melodrama, and gives sapient reasons for his conclusions; another imputes the authorship to Pinero, another to Shaw, the fourth to Granville Barker. Each analyzes it with hair-splitting nicety and with imperturbable gravity. The scene merges into an uproarious caricature of the critical fraternity, which suggests G. B. S. sitting somewhere in the obscurity of the scene enjoying it all with Mephistophelian cheer.

As a novelty, a relief from the conventional properties of farce and drama, it is a clever conceit and should prove as taking as Bunty Pulls the Strings, with which it vied in popularity abroad.

The English company which Mr. Barker has brought over is very satisfactory. A great deal of the charm is exercised through the happy medium of its presentation.

## "HONEST JIM BLUNT."

A comedy in three acts, by William Roden. Produced Sept. 16 at the Hudson by the Liebler Company.

Miss Jensen	Louise Closser Hale
Thomas Y. Jones	Forrest Winant
Nol Polatek	Henry Duggan
Henry Marsden	Frank Losee
James Blunt	Tim Murphy
Sidney Thomas	Charles Laite
Cyrus Green	Frederick Mosley
Jermyn	Charles Dowd
Madge Hale	Violet Heming
Baroness Langmets	Muriel Hope
Henry Harmon	Frederick Bond
Charles Wilson	Harold Meltzer

If Honest Jim Blunt had had no other claim on the public's attention it would have aroused interest

as a play by an unknown author. It actually came in with hundreds of others to the offices of a leading Broadway producer, and was picked out of the pile to be staged. The author was as unknown to George C. Tyler, managing director of the Liebler Company, as he was to the general public, and doubtless he was only a little more surprised than Broadway at the rare occurrence of a manuscript accepted without favor. Well, Mr. Tyler found in the play a pleasant enough evening's entertainment, and if not a remarkable specimen of playwriting, it is at least better than much of the drivel put on under the names of well-known but less accomplished writers.

Honest Jim Blunt may be classed as a comedy of finance. As such it cannot claim originality, except in a new twist of the old story that a man may not only live on appearances, but make money on them. The variation from the theme in this comedy is that the financial adventurer ends up where he began, without money. At the opening of the play Jim Blunt sneaks into his Broad Street office in New York to avoid investors clamoring for their money. He jumps at a chance, spreads a rumor that he has invested in a certain railroad, and the market flops just in time. He is a millionaire—or he would be if he owned the stock that he is supposed to own—and everybody wants to trust him. The second act finds him installed in a Fifth Avenue mansion, still living on appearances. Trouble threatens in the person of Hale, a magnate, whom Blunt has antagonized, but Blunt hopes to avert the disturbance by a marriage between his nephew and Hale's daughter. The girl breaks this engagement in a fit of temper, and Blunt is left alone in his great mansion, to have the lights turned off by the lighting company. The third act occurs the next morning. A defaulting partner comes back with enough money to save Blunt, but the young lovers have changed their minds, eloped, and all that will appease the irate Hale is that Blunt abandon his business and go to South America forever. Blunt makes the sacrifice.

The conclusion, like certain other parts of the plot, appears to have been brought about more by arbitrary decision of the playwright than by logical development. All through the comedy is a promise just unfulfilled, a rise of interest, and then a feeling of slight disappointment that the opportunities were not realized. Perhaps the faults could have been remedied by a more experienced play carpenter, but at any rate, it is interesting to see just what a play by an amateur is like. When the rewriting is done there will be elimination, perhaps, of scenes where characters are brought down stage in pairs and moved back for conversation by another pair. Then one exit in the second act is crudely arranged, three characters being herded off at once. And there are altogether too many asides. Yet, with all its faults, it remains rather a jolly play, with bright lines and a few original situations.

A cast of competent actors had no small part in bringing Honest Jim Blunt into favor on Monday evening. If the report be true that the play was accepted chiefly because it fitted Tim Murphy, the author ought to be doubly thankful to Mr. Murphy. The characterization of this happy-go-lucky adventurer was made so real that Jim Blunt remains as a real acquaintance along with a few others from different plays back through the years. Then there was the clever work of Louise Closser Hale as the secretary, the distinctive portrayal of a Western swindler by Frederick Bond and the quiet, satisfactory acting of Frank Losee as an attorney, all helping on that opening night. They did all that could be done towards carrying the comedy through its talky scenes.

## "MY BEST GIRL."

A musical play in three acts; book and lyrics by Channing Pollock and Rennold Wolf; music by Clifton Crawford and Augustus Barratt. Park Theatre.

Police Officers	Jack Potter and James O'Neill
Harry Perkins	Harrison Garrett
Mrs. Wellington Bolivar	Florence Edney
Colonel Wellington Bolivar	Harry Davenport
Beatrice	Oliver Ulrich
Samuel Brown	Edwin Nicander
Captain Robert Denton, U. S. A.	Harry Fairleigh
Gus Bludge	Frank H. Belcher
Daphne Follette	Harriet Burt
The Little Stranger	Corallian Wade
Richard Vanderfleet	Clifton Crawford
Dora Lane	Rita Stanwood
Private Stuart	John Fitzhugh
A Sergeant	Louis Baum
Tommy Langham	Willard Louis
Grace Carr	Bessie Bell
Gwendolin Le Monde	Elaine Marshall

The amusing story deals with the mishaps of a light-hearted young man who exchanges identity with a deserter from the regular army. The first act is the interior of an automobile salesroom, the second affords a realistic panoramic view from Governor's Island in New York Bay, and the last is a spectacular Winter landscape with girls coasting down steep inclines. The hero is engaged to the daughter of an army officer, but himself must serve in the ranks and scrub the steps all on account of his lost identity. After doing penance for the other fellow's transgressions, he is liberated and finds the girl of his dreams.

While lacking something to key up the interest to the top note, the authors have been lavish with their witty sayings and comical doings, and the lyrics are notably good with slightly reminiscent forms of rhyme peculiar to the late W. S. Gilbert. Crawford has a

(Continued on page 11.)





# THE MATINEE GIRL



**M**ACLYN ARBUCKLE has gone back to his first love, or rather the public's first great love for him, *The Roundup*, in which he may be seen in London. As with David Warfield and his Music Master, James O'Neill and his Monte Cristo, the late Kyrie Bellew and his Raffles, Joseph Jefferson and his Rip Van Winkle and Charles Warner and Drink, the stout comedian is finding it hard to live down his success. The menace of being the one play man is hanging over him. It takes a long summer of farming at Roundup Ranch at Wadlington, N. Y., to make him forget it. There he drops all cares, but, you will observe, not one ounce of avoirdupois.

Those hardy souls who have ventured to intrude upon the honeymoon of Mr. and Mrs. Alex Moore (Lillian Russell) have been rewarded by a magnificent hospitality. There is an element of the tragic in it, however, for the newly wedded pair have in their employ as cook, a Chinaman, who is an artist in preparing confections for the table, but likewise is he blessed, or cursed, with the artistic temperament. His soul revolts against the tradesmen who bring to the house of the honeymoon other than the velvety best meats and groceries and vegetables, or who dare to overcharge for them. He at once wreaks vengeance upon them, with the result that the back door of honeymoon house bears certain dark, betraying stains, and the celestial is as often seen in the Atlantic City court answering a charge of assault and battery, as beside the kitchen range. There is fear of murder in the air. But when the cook can be spared from the administration of justice to prepare the dinners they are triumphs. Aesthetic as a function at Pierre Loti's home at Rochefort is the entertainment at the Ventnor home. The guests are waited upon by four beautiful little Japanese maidens, who are costumed in the colors of the china. If the bride's table is set with her gold plate and gold and white china, the four little maids wear white kimono embroidered in gold, and white cherry blossoms in their hair. If the china be of the lavender band sort the Japanese girls wear kimono of mauve silk.

The toast, "To wine, woman and song. May the wine and the songs always be good," is one of the gasp lines written by Gladys Unger for *The Merry Countess*. At least I haven't heard that Miss Unger repudiated them. When a woman dares she is daring.

Those lithe twin dancers, The Dolly Sisters, are the real Hungarians in *The Merry Countess*. They are of Magyar origin, have been in this country eight years, and are nineteen years of age. One, Rozsika, is pensively pretty. Yancsi's eyes have a diabolical sparkle. Yancsi is the spokeswoman on all occasions and she thus explains it.

"Rozsika makes me talk because I am the older. I was born fifteen minutes before she was."

Virginia Harned in a new playlet of her own authorship has begun a fifteen weeks' engagement ending, for Greater New York, in the Colonial this week, after which she goes on tour. The new sketch duplicates the cleverness of her former vehicle, also written by herself, *The Idol of the Hour*.



THE MATINEE GIRL

The Model, in which a giant among playwrights played at playmaking, leads us by its unlikeness to other Thomas plays to dwell upon the merits of its trifles. For instance there's fun furnished by a schoolboy whose father says he "has two voices." The boy, who seems to be about sixteen, and is played by George Clarke, resents the imputation while he illus-



MACLYN ARBUCKLE

Feeding His Plymouth Rocks at Roundup Farm

trates it. His two high notes, injecting themselves startlingly into a speech begun an octave below, puts the audience into high good humor.

The little French girl, of fifteen, whose father directs her to "observe the technique" of paintings in the nude, is a bit strongly drawn by the author and charmingly by the interpreter, Viola Fulgrath, of whom no one in the audience knew anything except that she was once with Jefferson in *Rip Van Winkle*, and that she is as pretty and dainty as Marguerite Clarke at her best. A bit scarcely three minutes long was still long enough to register, as Alice Gale played it.

Gloomy days outside had cast some of their gloom through the great entrance doors and the long windows of The Actors' Home at West New Brighton when I made it a farewell summer visit. Mr. Chester had permitted the dun days and vertigo to temporarily obscure his usual sunniness of nature. Mr. Vincent was finding life a bit dull and Mr. Marble had been taken to that hospital on a high hill that overlooks New York Bay, Smith's Infirmary, where anxious and sympathetic messages from the Home reach him every day. Effie Germon said she felt as wan as the wraithlike September day, and Miss Fisher feared we would have a long, cold winter.

Sunshine was manufactured for the institution that day by its pets, a green parrot that is nameless but shows an interest in the name, Edward, because it was once owned by Edward E. Rice. He shrieks the name so loudly that he would seem to be trying to annihilate the space that lies between Staten Island and California, which is his ex-owner's present abode. There is a snow white terrier with a jealous disposition, whose name is Blink. From Chicago came Teddy, a handsome dog that began as a St. Bernard and appears to have changed his mind and became an overgrown setter. The trio furnish entertainment on dull days, and are rapidly being trained to stage tricks and graces by the guests of the Home.

Lansing Rowan shows a specimen of the wit which emerged from the Actors' Fund Home. Himself recovering from an illness which has marooned her in Brooklyn for eight months, Miss Rowan bethought herself to take her convalescent self to the Home to pay a visit to that guest, Miss Clifton, whose tongue says she is seventy-nine, but whose brown eyes say seventeen.

"I am looking forward to an afternoon with you very soon," wrote Miss Rowan. "Can I do anything for you? Is there any fool thing I can bring with me?"

Wrote Miss Clifton: "The only fool thing I want you to bring is yourself."

Author Montgomery of "Ready Money," is impatient with the theory that one may take himself

or his work too seriously, a theory which he punctured with the remark: "As though George Arliss, in *Diarrh*, could take his work too seriously."

Mary Cecil, the Irish writing actress, is playing a manicure girl in one of George Hobart's sketches. While rehearsing the business of nail manipulation she begged a friend of hers, a barrister from Dublin, who is known for his temperamental speeches, as "The Tiger," to permit her to practise her polishing art on him.

Miss Cecil sandpapered and orangewooded and pumicestoned the legal paws, until they were transformed.

"Now," she said, as she dropped them after a final polish, "I have clipped the tiger's claws."

There are two kinds of success, two fields for endeavor. One is found in the wide world and by much roaming of it. The other we find by growing to the stature of important citizens of that village or hamlet or city that knew us when first we learned to pronounce the word "home." There is counsel for both courses, good counsel and authority. A multimillionaire gave the advice: "If you want to make money live always in the same place. Stay at home and grow."

Two talented girls, cousins, are illustrating that the same goal can be reached by far different paths. Viola Gillett left Salt Lake City, where she was born and her girlhood was spent, journeyed in the great world and found there the shining nugget, success. Her cousin and comrade, Ruth Eldredge, now Mrs. Charles Meakin, once leading woman for Archie Boyd and for Mildred Holland, and who starred in *Thelma*, has gone to Salt Lake City to establish a school of dramatic art. Her husband, who was business manager for Frederick Warde, Charles B. Hanford, Minnie Tittell Brune and the Hanlon Brothers will be the associate heads of the school in their native city.

Marshall Farnum, third and youngest of that brave and brilliant—I won't offend William by saying beautiful—band of brothers, heads a third company of *The Littlest Rebel*.

Stella Mayhew, reentering vaudeville, caroled a ballad concerning the operation, which was written for her by the sporting authority and rhymster of the diamond, William Kirk.

The song is entitled "When You're Breaking into Vaudeville."

When you're breaking into vaudeville there's a lesson you must learn. Earn as much as you can sign for, save as much as you can earn. For this breaking into vaudeville is a very strenuous game. And the one sure way to get there is to win some freakish fame. Should you be a famous pitcher, always beating famous nines, You'll be pitching in November up at dear old Hammerstein's.

Chorus.

You may be a Booth or Barrett, but the manager would say That the rats were in your garret if you played a one-act play. Booths and Barretts had their innings, but if you would make a star, You should be a colored fighter drawing fifteen hundred per. Poor Jack Johnson! He is starving. Fifteen hundred—that's a fact. While his way to fame he's carving, this is how he does his act.

Chorus.

When you're breaking into vaudeville do not start when but a lad, First become a smart cartoonist. Be like Goldberg or like Tad. Do some drawings for a paper—one small drawing every day. Then you'll hear the people saying, "He's a wonder, anyway." Next for fifteen hundred dollars every week you're sure to sign! I can draw as well as Tad can—and I never learned a line.

MATINEE GIRL





# POPULAR WOMAN MANAGER

MRS. PAULINE H. BOYLE, WHO SNATCHED SUCCESS FROM DEFEAT  
IN THEATRICAL VENTURES



FATE has played an important role in the interesting career of Pauline H. Boyle, manager of B. F. Keith's Gotham Theatre, one of the most successful woman theatre managers in America. She is the only woman—at least one of the few of the gentler sex—on this continent who has managed opera, combination, vaudeville and stock theatres, and she was the first to invade New York City as a woman producing manager.

Some years ago in Nashville, Tennessee, through extremely peculiar circumstances Mrs. Boyle received her first experience in theatrical management. It was a case in which man was a failure and woman a success. Thomas Jefferson Boyle, her husband, was at that time manager of the Grand Opera House in Nashville, which was the home of a stock organization. Despite all efforts of Mr. Boyle to make a go of it the venture was a failure.

Mrs. Boyle, confident that the failure was mainly due to mismanagement and that a stock company could be made a paying enterprise, pleaded with the owners of the playhouse for the management. After due deliberation the owners of the theatre closed a contract with Mrs. Boyle in which she agreed to re-open the playhouse with a high class stock company, which was later known as the Boyle Stock Company. So successful was this venture that Mrs. Boyle had amassed more than \$40,000 when a disastrous fire swept the old Grand Opera House out of existence.

Several prominent actors and actresses have emanated from various companies under the management of Mrs. Boyle. At the time of the fire in Nashville Mary Boland, now supporting John Drew, was a member of that organization. Douglas Fairbanks and James Crues were also on the long list at one time under the tutelage of the popular manager.

Fortified with a small fortune, she invaded New York as a producing manager. "Two Little Sailor Boys," a high-class English melodrama, was the vehicle with which she ventured into the legitimate management. It was presented at the Academy of Music and was a magnificent production. In fact, it was too good for the dollar houses and not good enough to be booked as a two-dollar attraction. As a result of this difficulty the greater part of her fortune amassed in Nashville was lost and the production declared a failure.

However, Mrs. Boyle was not disheartened with her failure and proceeded to Rochester to manage the Baker Theatre. During her first week as manager of that theatre she was arrested three times for overcrowding the house; but knowing the value of publicity, she made a sensational plea and as a result the company played to capacity business for the entire season. From there she took charge of the Shubert Theatre in Milwaukee, and following that engagement she managed the Lyric Theatre in Buffalo. The next season she managed the Bijou Theatre in New Haven, and from there she passed on to the Gotham, where she has piloted the administration through four of the most successful



PAULINE H. BOYLE

One of America's Foremost Women Managers

seasons enjoyed by any of Percy Williams's playhouses.

During one of Sarah Bernhardt's last visits to this country Mrs. Boyle was engaged and sent from New York to manage the great French actress's engagement in Nashville. This engagement netted the second largest one night's receipts during the entire tour. She also conducted the engagement of several

of the most prominent grand opera stars in the Nashville Auditorium.

Mrs. Boyle's wide acquaintance with the profession has made her a valuable asset to the various booking agents and managers. A day seldom passes but she is consulted about the ability of some actor or actress, and she knows them all, with the possible exception of a few of the newcomers.

THE MIRROR representative found the popular manager busily engaged in her home-like office at the Gotham Theatre.

"To what do you attribute your great success?" he asked.

"I attribute my success to the fact that I always take the same interest in the management of a theatre, whether it is my own or not. The same qualities which apply in any line of business will apply to theatrical management—perseverance and thrift."

"Would you advise women to branch out in the managerial field?"

"Yes, by all means. It is indeed a very pleasant vocation for a woman who desires to enter the business world, but," with an expression that vaguely suggested tears, "I'd give it all up for the hearthstone and motherhood. My heart and soul are and always have been with the home, but fate and circumstances seem to have laid out my path, and I must go on earnestly striving for the higher success."

This suggested a current topic, and the interviewer asked:

"Do you believe in the equal rights of women?"

"I thoroughly believe that women should have the right to vote, but I do not believe they should hold municipal positions," said Mrs. Boyle. "The ideal woman should avail herself of her rights and feel that it is her duty to cast her vote, but still realize that her place is in the home."

At this point, without awaiting another question, Mrs. Boyle brought up a question which is most vital to the actor and actress of to-day. An actress, at some time in her life, declares the popular manager, must have had a real love affair to attain the highest success in the profession.

"A woman who has never loved or has never known what it is to suffer from the pangs of love, is incapable of displaying true emotion on the stage. The great trouble with the majority of our present-day leading women is that they are too cold and that they absolutely fail to get their love scenes over."

From love to matrimony is but a step.

"Does marriage hinder the progress of an actress?" asked the interviewer. Mrs. Boyle had an emphatic reply ready.

"Yes, it certainly does," she said. "While it is true that there are many happy marriages in the profession, it is true that in the majority of unions, the work of the stage seriously impairs their happiness. It is the universal agreement of managers that married couples cannot get the same action (Continued on page 12.)

## "THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

### September 18.

MATHILDE BERING, in motion pictures.  
MILE. DAZIE, premiere dancer.  
EVA KELLY, well-known actress and singer.  
LEONARD LILLIES, London theatre manager.  
EVELYN MILLARD, British actress-manager.  
LOUIS TIERCELIN, French poet and author.  
HELEN TURNER, musical comedy actress.  
LEILA HOMER TYLER, in musical comedy and drama.

### September 19.

ROBERT BLAYLOCK, director of Evanston, Ill., theatre.  
WALTER DALE, three seasons in The Climax.  
WALCOLM DUNCAN, clever and good-looking juvenile.  
WILL J. DEMING, in The Fortune Hunter.  
PAUL EVERTON, for some time with Henry B. Harris.  
HENRY ARTHUR JONES, author and dramatist.  
FREDIVAL T. MOORE, seen in James Forbes's comedy.  
ALICE PUTNAM, found in the Frohman companies.  
ERNEST TRUEN, engaged for The June Bride.  
KENNETH WHITEHEAD, with Marlowe Players, Chicago.  
MARNATH P. WILDER, "Entertainer of Princess."  
WILLIAM E. ROSS, Bertie in At the Mercy of Tiberius.  
EDA VON LUKE, stock leading woman, soon to be seen on Broadway.

### September 20.

PATRICIA COLLINGS, remembered as Youth in Everywoman.  
SAMUEL H. FRIEDLANDER, San Francisco theatre manager.  
GRACE GRISWOLD, versatile character actress.  
MARION MURRY, seen here in musical comedy.  
CLARA PALMER, spirited song and dance artist.  
NORA SHELLEY, leading woman of great promise.  
ROSE TIFFANY, in vaudeville.

### September 21.

CHARLES HAWTREY, England's leading light comedian.  
WILLIAM MCVEY, eminent character actor.  
ARTHUR ROBERTS, English actor, now in music halls.  
MATTHEW WHITE, Jr., author and journalist.  
WALLACE WIDECOMBE, on tour with Thomas W. Ross.

### September 22.

HOBART CAVANAUGH, with Bought and Paid For.  
NINETTE PLACE, seen here in Hippodrome productions.  
GEORGE GAUL, clever leading juvenile.  
CHARLES H. GREEN, Corse Payton stock favorite.  
CAROLINE LOCKE, popular with Pull stock patrons.  
DR. CARL HAGEMANN, German author and manager.  
LILLIAN MCCARTHY, London actress-manager.  
GUY BATES POST, in The Bird of Paradise.  
WILLIAM PRUETTE, "Field Marshal of Comic Opera."  
WILL WEST, with Donald Brian in The Siren.

### September 23.

IDA I. ACKERMAN, manageress of Brooklyn theatre.

WILLIAM ARCHER, English author, critic, and journalist.  
THOMAS CATLING, London dramatic critic and journalist.  
JOHN J. CLARK, motion picture actor.  
GEORGE F. HALL, for some time with May Robinson.  
PAULA MARR, wife of William Collier.  
MARIO MAJERONI, son of the famous Italian actor.

GERTRUDE MILLINGTON, operatic comedienne.  
ESTELLE RICHMOND, seen here in musical comedy.  
FRANKLIN ROBERTS, lately under John Cort's management.  
IVY TROUTMAN, in Whom Does Helen Belong To?  
GORDON W. RUFFIN, with Latimore-Leigh stock.

### September 24.

BIRDIE BEAUMONT, seen in Miss Nobody from Starland.  
ARCHIE BOYD, with Rebecca of Sunnybrook Farm.  
ERNEST COMBART, with Marlowe Players in Chicago.  
LOUISE DREW, daughter of John Drew.  
BEN GRANT, who popularized open-air performances.  
BARRY O'NEILL, motion picture director.  
JOHN M. SULLIVAN, sterling actor of marked ability.  
LEON QUARTERMAINE, in A Butterfly on the Wheel.  
GEORGE W. WILSON, remembered with R. H. Southern.  
RUSSELL E. SMITH, author and playwright, son of Edgar Smith.



WILLIAM PRUETTE



# THE CALLBOY'S COMMENTS



**O**LGA PETROVA, the very charming artist, who jumped from obscurity into the headline class in one night at Proctor's Fifth Avenue Theatre a few months ago, has gotten her pretty self into a most embarrassing, very extraordinary predicament. It seems that she, or some solicitous press agent, gave it out in Boston that Miss Petrova was in need of a "temporary husband," whatever that may be, and so there came no less than four hundred and eighty-seven proposals of marriage, all in two days. So overwhelming was the onslaught that the fair songstress lost her nerve and, according to the veracious New York World, she has almost made up her mind not to marry at all.

"Never did I dream that there were so many fools in the world," she is quoted as having said. "Why, they are not satisfied with writing their proposals, they wait for me on the street corners and at the hotel. Here is one man. He says he is very deaf, but is sure that he will be able to read my lips in time, and this one says that, from my picture, he is sure I am his, and would never ask him to go to Reno. And listen to this poor, ridiculous man. He says he has been bedridden for twenty years, but that he is quiet and docile, and is sure I was put into the world to do good to man."

If Miss Petrova had ever perused the symposium of mash notes—real, genuine ones—that appeared in this column some years ago, having been sent in by players in all parts of the land and in all branches of the profession, she might not have been so surprised. There were some marvelous specimens, well nigh unbelievable. The ancient fantasy that restricted the young man's fancy to Springtime for thoughts of love was all wrong. It is a continuous performance. And there's the old man's fancy, too.

A Chicago reviewer informs us that in one scene of Tantalizing Tommy the chorus "do not wear any shoes" and tells how Blossom Seeley, in The Charity Girl, stepped on a tack while dancing and had an awful time, even though she did wear shoes. "The tack," we are told, "although small, was evidently sharp and to the point. Miss Seeley limped through part of her dance, taking care to step on the heel of her shoe. Then, grabbing her foot firmly in one hand, she tried to remove the offending tack with the other. But it was an affectionate little tack and refused to budge. After several unsuccessful attempts to remove it Miss Seeley hobbled off the stage, where a husky stage hand yanked it out. She came back with her shoe on but unbuttoned and finished her dance."

Not pausing to wonder whether it was Miss Seeley or the shoe that was unbuttoned, we conjecture that, after this harrowing experience, she will not choose to appear as a barefoot performer but, when one considers, it is remarkable how folk escape similar trouble when playing *ess* shoes or stockings. An actress girl of my acquaintance signed last season for a barefoot part and was pretty much worried as to what might happen, especially tacks. She asked the manager to order the stage carefully swept before each performance and began the season in fear and trembling. But, after a month or so, she had forgotten all about tacks and no ill ever befell her except once when she stubbed a toe. It's surprising how one can get used to things. This season the same girl heard that another barefoot part was to be had and she went after it at once.

Of course, no one would ever have thought it likely but Trixie Friganza, at the Winter Garden, has written a "book." That is, it says it is a "book" in the dedication though the literature is all on two small pages, supplemented by a cheery picture of the authoress and a tissue paper cover. The little work is christened "Bromides" and that's just what they are. They are not copyrighted and, as the publication is doubtless held down to private circulation, I don't imagine that Miss Friganza will object if I quote her "bromides" which are worth while, each having such a familiar tang. Here they are:

"Hello! How do you feel? . . . I haven't my eyes made up yet . . . Where do we go from here? . . . I'll never be on . . . Your make-up's great; how's mine? . . . Where are the dressing rooms? . . . What time do we leave? . . . Got a pin? . . . That stage manager just hates me . . . Who's the laundry man? . . . Gee Whiz! Another sleeper? . . . Where's the mail? . . . What time does the curtain go up? . . . Where's the call board? . . . Does my powder show? . . . Is my hat on straight? . . . Golly! But that's a cold bunch out there!

. . . She was in the chorus with me . . . One night stands again! . . . How's the house? . . . Do we leave after the show? . . . Say, I could eat that part up! . . . What time's rehearsal? . . . What's on? . . . Thank goodness, Xmas comes but once a year! . . . Dog gone it, I'm hoarse! . . . Where's the stage door? . . . Wasn't that a rotten hotel? . . . Is the overture on? . . . Gee! I'm late!"

You'd almost believe that Miss Friganza knew something about the theatrical business, wouldn't you?

Some weeks ago this column contained two bunches of ten "Don'ts" each. Now here comes Dolly Castles, who enlivens The Woman Haters' Club, with a revised version of the Ten Commandments. Miss Castles's decalogue differs slightly from that handed down to the late Moses on Mount Sinai but it is nonetheless considerably to the point, in spots. Miss Castles hails from Australia and her antipodean view as to certain matters may be of interest. Let us consult her commandments:

1. Think thou that a woman is the best thing in the world.
2. Thou shalt have naught but lovely woman before thee.
3. Thou shalt not take the name of woman in vain.
4. Remember the loveliness of woman, to keep her lovely.
5. Honor and love every woman, whether she loveth thee or not.
6. Thou shalt not chill a woman with thy disdain if she knows or thinks she knows that thou art foolish.
7. Thou shalt not permit thyself to say a thing that would make a woman unhappy.
8. Thou shalt not steal a kiss—pay for it.
9. Thou shalt not covet the other fellow's girl unless thou hast more money and better qualities than he.
10. Thou shalt not take thy neighbor's wife to see the moving pictures.

It will be observed that these injunctions are intended for masculine instruction and adjustment. The eighth is the only one that I can see any quarrel about. I had supposed that, if a fellow could get away with a kiss, it constituted in itself a sort of ethical receipt. But mayhap this refers to kissing another fellow's girl.

Clare Armstrong, who is ornamenting Brooklyn this week at the Orpheum Theatre, owns a real Georgia plantation, with real negroes on it, where she enjoys a vacation now and then. One little negro named Fred has acted as her body servant and, when she went calling or shopping in her trap, Fred was along to hold the horses. One day, Miss Armstrong while driving, noticed that Fred was continually making surreptitious glances into his inside coat pocket.

"Fred," asked the actress, "What have you in that pocket?" Fred sheepishly produced a small vial, apparently filled with water. "What on earth is that?" she pursued.

"Didn't you never heah, Miss Clare," answered Fred, "that, if yo' puts a horse's hair in a bottle of water, it'll tu'n into a snake?"

"I did not," she replied. "But did you do that, and where is the snake?"

"There ain't none yet," admitted Fred, "but ah reckon the trouble is ah put in a mule's hair."

One day Fred's mother who had been employed on Miss Armstrong's plantation, left to work in a nearby city, he remaining. A little later the mother sent a team out to get her household belongings that she had also left behind. The teamster wasn't sure about the place but he pulled up at the long lane under the palmettos and things and accosted Fred, who was the only person then in sight.

"Is dis de place where Missus Jackson lived at?" enquired the driver. Fred shook his head.

"Nussir," said he; "I ain't never heard of no Missus Jackson." Just then Miss Armstrong came along, overhearing the last remark. She told the teamster where to get the goods and then she tackled Fred.

"What did you mean, Fred," said she, "by telling that man that you didn't know any Mrs. Jackson? Don't you know that Mrs. Jackson is your mother?"

"Lawd Amighty, Miss Clare," stammered Fred: "Ah never knowed her name was Missus Jackson—Ah always knowed her name was 'Liza Jane.'"

Visiting the United Booking Offices among a whole lot of other offices along the Rialto, one is impressed

by the fact that the gentlemen remove their hats in the elevators in the presence of ladies. This phenomenon is not painfully evident in a majority of the office buildings along the White Way and it would seem to indicate something quite complimentary to the average of courtesy in the vaudeville element.

THE CALLBOY.

## GALLERY OF PROMINENT CRITICS

Every dramatic critic finds in the course of his more or less eventful career that his path is beset by pitfalls and menaces. No matter how well disposed he may be to mete out impartial justice, he will be accused of intentional malice by some one who feels himself slighted, by another who is haunted by a belief that he is misunderstood and a third who is sure that all critics are unconscionable. Certain theatrical interests develop, and in one way or other try to make their power felt, and usually the first to feel it is the critic. It is therefore a profession in which the principle of the survival of the fittest



CHARLES M. BREGG

Dramatic Critic Pittsburgh Gazette-Times

does not always work according to rule. Yet the critic who survives is doubly to be distinguished, and one of these is Mr. Charles M. Bregg, dramatic critic of the Pittsburgh Gazette-Times.

Mr. Bregg is by birth a Virginian and an Emory and Henry College man. Soon after leaving this institution of learning he entered a newspaper office and became an editorial writer. In the course of time, in the early '90s, he went to Philadelphia and became connected with the *Coll*. It was while chief editorial writer on the Philadelphia *Coll* that he began to write reviews and to take an interest in the development of the drama, both in literature and on the stage. He went to Pittsburgh in 1901, when the *Gazette* was purchased by the Olivers and afterward merged with the *Times*, and has ever since conducted in the *Gazette-Times* one of the most widely-read and authoritative dramatic departments in the East.

Mr. Bregg is a constructive critic in the best sense of the word. He tries to build up instead of destroy and he has stood manfully for all that makes for the betterment of dramatic art and the education of public taste. His attitude has been often assailed, but he has had the sympathy and support of the owners of his paper, despite bitter controversies over commercial policies. One of the most gratifying features of his work for some years past has been the lecture opportunities given him by schools, the University of Pittsburgh and various clubs and social organizations. Last year he delivered about twenty-five lectures on subjects connected with the drama.



# "MY BEST GIRL."

(Continued from page 7.)

role that fits him like the paper on the wall, and he is highly amusing. The support is excellent and the music bright but lacking individuality and body.

# "A POLISH WEDDING."

A farce with music, adapted by George V. Hobart from Die Polnische Wirtschaft; music by Jerome Kern. Produced at George M. Cohan's Grand Opera House, Chicago, on Sept. 8, by Cohan and Harris.

Augusta..... Louise Albel  
Gabrielle..... Mathilde Cottrell  
Albert Mangie..... William Burrows  
Peter Puffe..... Lincoln Plumer  
Erika..... Winona Winter  
Willie Heckler..... Armand Kaliss  
Rudolph Schiller..... Sidney Bracey  
Marga..... Valli Valli  
Frits Fogel..... John Reinhard  
Judge Walton..... Frank Andrews  
Minchen..... Carrie Graham  
William Laffalots..... Jack J. Horwitz  
Mrs. Laffalots..... Josie M. Sullivan  
Gretel..... Genevieve Tobin  
Mr. Gloominski..... R. M. Doltver  
Mrs. Gloominski..... Ann Eggleston  
Olya Schreiff..... Georgiana Wilson  
Mr. Broadovitch..... Kara C. Walsh  
Mrs. Broadovitch..... Marie Gerard  
Mansel..... Ann Pennington  
Count Kasimir..... Louis Casavant  
Maruscha..... Kitty De Vere  
Beauscha..... Billie Hunter  
Anuscha..... Temple Evans  
Saluscha..... Edna Eckhardt  
Ivan Kubelkaki..... Maurice Case  
Man Servant..... Dore Rogers

This new bid for laughs and dollars, Hobartized from a Viennese success, is far from being the best thing the enterprising firm of Cohan and Harris presents. As farce it has a few scenes that are very amusing, and between these is squeezed now and then a serious situation that has a sincere appeal. But the "long arm of coincidence" is given a violent stretch. Better music and more of it would improve the affair materially.

The cast is excellent without exception. William Burrows is easily the leader of the players, in the character of a likeable and mild-mannered old head of a family residing in Vienna, who has compromised his respectability by an adventure aboard a yacht with the wife of a young Polisher. Armand Kaliss, Valli Valli, and Winona Winter are also deserving of especial commendation.

Scenery and costumes are pretty and give a general impression that they are characteristic of Slavic peoples. H. C. BAKER.

# "THE WEDDING JOURNEY."

Comedy by John T. McIntyre, produced by H. H. Frazee at Shubert Theatre, Boston, Sept. 9.

Tom..... Alphonse Ethier  
Steve..... Arnold Daly  
Molly..... Edward McWade  
Mrs. Brown..... Josephine Victor  
Mrs. Brown..... Julia Walcott  
BOSTON, MASS. (Special).—Arnold Daly's new play, by a hitherto unknown dramatist, provides a blend of thoroughgoing, unexpected pleasure and reluctantly admitted disappointment. When a beginning dramatist selects his personages from the people of real life, confines their speech, in large measure, to American English of to-day, and projects a story at once dramatic and of life here and now, he is on the right road. Mr. McIntyre distinctly deserves encouragement.

The story concerns Mrs. Brown, her two sons, Tom and Steve, and an adopted daughter. The scene throughout is their cheap tenement in New York. Both sons have long been in love with Molly, but Steve and she are now planning their wedding trip to Niagara. Molly is an imaginative, romantic-natured girl, to whom her first bit of travel is to be as a foretaste of bliss. Steve has been the "promising" of the two brothers, idolized by the wheezy, narrow-visioned mother and by Molly, helped at every turn by good-natured Tom, who has even stepped aside when he saw that Molly loved the younger brother. At the beginning none of them knows Steve's real nature, his mean spirit, his utter selfishness. How Steve, when he fails to borrow from Tom the money to finance the honeymoon, pretends to have stolen from his boss; how it is up to Tom either to see Steve go to jail and Molly broken-hearted or else "borrow" from the funds of the Draymen's association, of which Tom is the treasurer; how Tom gives in to Molly's pleadings to save Steve from jail; and how she finally sees through Steve's plot and his despicable nature and realizes it is Tom she has really loved all along; such is the substance of the story.

The first act is skillfully written and in the spirit of the drama of character, quietly moving, natural, forceful and yet plausibly making known the characters. The second act continues promisingly, with only slight theatricalism, but in the third act Mr. McIntyre seems to be in different mood and is frankly melodramatic. It is to be hoped that he will write a new third act, which will effectively and yet with the naturalness of act one bring Steve to time. Molly's sudden and final exit with all the draymen's money she could gather together for refunding purposes was disconcerting and unnecessary. And Molly's love for Tom, after all, might be left to inference.



MADGE KENNEDY

In "Little Miss Brown," at the Forty-eighth Street Theatre

Mr. Daly as Steve was the smart and essentially vulgar self-seeker to the life. Gesture, tone, carriage, all were right, a little soul portrayed with much artistry. Julia Walcott as the mother was capital, at all times thoroughly in the part. Josephine Victor as Molly was most wholesome and emotionally genuine. Alphonse Ethier got Tom's docile and homely goodness successfully over the footlights, though a less drawing speech would bring the character nearer to reality. FORREST ISARD.

# "THE CONCERT."

At the reopening of Belasco Theater Monday evening David Belasco afforded a return appearance of Leo Dietrichstein in the chief role of his own adaptation. It was again a completely delightful performance and the young's rendition of the musician who yearned to grow young again in order to appeal to his public was as artistic and tenderly sympathetic as ever. The chief newcomer to the cast was Isabel Irving, always a charming actress, who lent to the role of the musician's wife an individuality and distinction all her own. Others in the cast, that was capable throughout, were Nye Chart, Jay Quigley, Catherine Proctor, Kathryn Tyndall, Belle Theodore, Cora Witherspoon, Marian Lane, Margaret Bloodgood, Eleanor Verden, Maud Proctor, Madge West, Annie Livingston, and Madeline Sorel. The Concert will continue for two weeks and then will come Frances Starr for the initial New York production of The Case of Becky.

# "UNDER MANY FLAGS."

Spectacle with music by Manuel Klein; conceived and scenic equipment by Arthur Voegtlin. Drama written and staged by Carroll Fleming.

It is the fashion to say, after every spectacle offered at the Hippodrome since the Shuberts got possession, that it is the best ever presented at the popular big playhouse, which means that by any analogy its productions are marvels.

So this year we hear again the old assertion, "The new spectacle is the best ever seen at the Hippodrome."

I join in the chorus of praise to the Messrs. Shubert. They are setting a mark for the world. In the little international group from the midst of which I watched Under Many Flags there was but one opinion when the marvelous "Court of the Crystal Fountains" was finally revealed, that neither London, Berlin nor Paris has anything to compare with it.

The new spectacle is in thirteen scenes. In the course of three purple hours we are carried as by magic across the universe. The trip begins at Washington, showing the lawn of the White House, where the plot takes its inception. The scene is fairly characteristic.

We are next transposed to the parade grounds of the Naval Academy at Annapolis to witness the brisk evolutions of a battery and other martial incidents. We are forthwith carried to Brittany, a beautiful fishing village on the coast. Incidentally we witness a grotesque comedy acrobatic specialty, "The Tumbling Haymakers," by Messrs. Patrick and Francesco. Next we find ourselves taking a bird's-eye view of a large city by night while the caz of a large airship, with a party of men and women aboard, floats lazily across the horizon.

Quick as thought the onlooker is seeing a summer garden in Berlin, with the characteristic life of the German metropolis, where Dippy Diens appears in his breakneck table act, assisted by Steve Miaco and

the Hippodrome clowns. Scene six finds the spectator in Holland, an enchanting landscape by a canal, with twenty or more windmills swinging their arms in harmony with the big musical number, and after a brief intermission the scene unfolds a striking view of a street scene in Moscow, with the Mazetti Troupe in acrobatic posings and groupings on horseback while riding at full speed.

The next scene is the most stirring of all, representing a Highland glen and forming the gathering place of the various clans of unpronounceable Scotch leaders. The picture represents a wonderfully true aspect of a vast mountain glen. A herd of deer run across the stage, followed by a party of deer stalkers. Then the warlike clans gather to the pibroch of twenty big bagpipes and fairly shiver the air with their savage dronings. From all corners they gather, till the stage is crowded with bare-kneed Highlanders in bonnet and kilts and the bonniest lot of lasses in plaids ever seen by mortal eye. Some Scotch dancers perform, and by and by the whole stage becomes a scene of wild commotion and turmoil.

The lights go out and the beholder suddenly wakes up in Pekin, to witness another strange street scene, culminating in a fantastic conception called "The Festival of the Sacred Dragon," in which a multiped monster, an enormous thousand-legged, winds in and out among the picturesque groups and slowly drags its huge form off among the wings.

The next scene shows us Hyderlyville, Ariz. Sundry specialties dear to the heart of the average New Yorker are shown; some clever feats of rope throwing, bronco busting and a cowboy quadrille on horseback. A tornado strikes the town, which in a trice is leveled with the ground amid ominous rumblings and roars of thunder, followed by a realistic prairie fire.

We next witness a superb ballet, entitled "Flowers of the Nations," in which hundreds of beautiful coryphees participate in gorgeous costumes. This changes to a Devonshire cottage scene with the blooming peach orchard. A brief intermission and we gaze upon a creation of dreamland, the Magic City of Golden Palms and the Silver Palace of Universal Peace, with the grand finale tableau, "The Court of the Crystal Fountains," which is the last word in spectacular splendors.

None but a magician can eclipse the genius of Voegtlin in creating illusions such as these.

# "THE AWAKENING OF MINERVA."

Farce in one act by Claude Gillingwater. Produced at the Colonial Theatre on Sept. 9 by Arthur Hopkins.

Henry Clay Stoneman..... Henry Mortimer  
Mary Stoneman..... Clare Armstrong  
Mrs. Martha Higgins..... Catherine Cherry  
Jethro Baxter..... Joseph Logan  
Minerva..... Edna Goodrich

B. F. Keith reopened the Colonial Theatre last week with a capital vaudeville bill that was headlined by Edna Goodrich in a little farce, The Awakening of Minerva, by Claude Gillingwater, which he had presented on tour last season, the occasion being Miss Goodrich's first venture into the two-a-day. Her reception was very cordial and it is quite likely that she may remain in the new field just as long as she cares to do so.

The playlet, reminiscent of Pygmalion and Galatea, The Tinted Venus and sundry other things, made no dramatic pretensions. It told how a sculptor had made a graven image of Minerva and had found a process whereby the statue actually took on the semblance of flesh and blood. His mother-in-law was visiting at his home and he dispatched his wife to see the old lady off on her way to Stubbins Corners, Ind., where she properly belonged. Then he took a drink. Whatever it was that he drank affected him amazingly, for he thought that he heard a voice from his studio at the back, where Minerva stood, as he presumed, in cold marble. But, when he opened the door, Minerva serenely walked out. She had come to life. It was rather embarrassing, yet he managed to get along pretty well with her and she contrived to exchange her classical draperies for a gorgeous Parisian gown. Things appeared quite congenial when, all of a sudden, back came mother-in-law and wife, having missed the train. Naturally the presence of a strange woman in the house had to be accounted for and so he explained that she was his model, the one who had posed for the statue but whom his wife had never seen. Minerva made some rather distressing remarks to mother and the unfortunate sculptor decided that the only way was to send her to an asylum. Just about then he woke up. Of course, he'd dreamed the whole business, the little wife returned, having seen the old lady safely off on the cars, and there was Minerva just where she should have been on her pedestal in the studio.

It was not a remarkable playwriting achievement but was so admirably enacted that it went with much dash and was liberally applauded. Miss Goodrich was not taxed dramatically and her pictorial and sartorial triumph was complete. Henry Mortimer and Clare Armstrong, as Mr. and Mrs. Sculptor, did most of the acting with discretion and finesse, he working very hard indeed and she being extremely dainty, pretty and most appealing. Catherine Cherry was a characteristic mother.



## PERSONAL

**ARLISS.**—Now that George Arliss has resumed his run at Wallack's and the crowds continue to come, someone has been inspired to look up the figures. Investigation showed that the three hundred odd performances of Louis N. Parker's play constitute the longest run of any play that ever appeared in Wallack theatres. The present structure at Broadway and 30th Street has sheltered plays for longer runs than any of its predecessors, because of the modern system. Part of the credit at least for Disraeli's run must go to George Arliss and his wonderful acting. The photograph on the cover of this week's MIRROR was made by Gross of Chicago.

**BERNHARDT.**—Sarah Bernhardt is said to cherish as a talisman a tiny jeweled skull that belonged once to the great Rachel. It is averred that she never appears in public without this little amulet.

**CAINE.**—Through Joseph Brooks, Klaw and Erlanger have secured the dramatic rights to Hall Caine's latest novel, "The Woman Thou Gavest Me," publication of which begins in *Hearst's Magazine* for October. It is to be staged at the New Amsterdam Theatre next year.

**CHIPPENDALE.**—Lenore Chippendale is reengaged for important roles with E. H. Sothorn and Julia Marlowe. During Miss Marlowe's illness last Spring, Miss Chippendale assumed her roles and won most cordial approval.

**CRAWFORD.**—Although he has been featured for several years, Clifton Crawford had not seen his name placed above the title of the play until he appeared last week in *My Best Girl* at the Park Theatre. His entrance into stardom was welcomed by the critics.

**DANIELS.**—Frank Daniels has been engaged by Weber and Fields for the company at their new music hall in this city. Nora Bayes is another addition to the same company.

**FERGUSON.**—Elsie Ferguson, who will appear in the title role of Klaw and Erlanger's production of Franz Lehár's operetta, *Eva*, sails for New York on the *Olympic* to-day (Wednesday). Miss Ferguson spent the Summer in Paris.

**GRISWOLD.**—Putnam Griswold purposes to establish in this country a national conservatory of music that shall rival any to be found in Europe, the institution to be practically under government control.

**HAMMERSTEIN.**—Oscar Hammerstein's latest scheme is to establish a chain of opera houses in all the chief cities of the country for production of grand opera on an elaborate scale and to have the municipalities themselves undertake the burden of expense.

**KELLERMANN.**—Annette Kellermann returned from her London conquest on Sept. 12 to open here at Proctor's Fifth Avenue Theatre before another London engagement. She declares that she is weary of her aquatic act and yearns to be regarded as a real actress.

## REFLECTIONS.

Burglars chloroformed the night watchman and took \$5,000 from the safe of the London Hippodrome on Sept. 2.

Holton Herr has been engaged by Henry W. Savage to play Prince Danilo in *The Merry Widow* (Western).

Mary V. Barker, abandoning a career in grand opera, was married on Sept. 3 at Asbury Park, N. J., to Theodore B. Lyon, a New York stock broker.

Lewis E. Parmenter returned to his home at Syracuse recently for a brief vacation before he appears with a New York production. Mr. Parmenter has played with Lawrence D'Orsay and May Robson.

Passers-by is in rehearsal at the Garrick Theatre preparatory to a road tour. Newcomers in the cast are Charles Cherry, Charlotte Ives and Alma Belwin.

Mrs. Adeline Duval Mack has been for many years a teacher of dramatic art—both in Washington, D. C., and California, having established two schools and was lessee of the Bush Theatre, San Francisco, when it burned.

E. D. Price will resume, for a fourth season, the business management of Robert Hilliard, in his new play, *The Argyle Case*.

Madge Trapp, who was in *The Enchantress* and *Everywife*, and Joseph McLaughlin, the amateur oarsman, were married on Aug. 3 at Stamford, Conn.

Etta Bryan, of *Over Night*, is ill at her home, Sheepshead Bay, N. Y., with appendicitis.

The *Charity Girl* will be seen for the first time in New York at the Globe Theatre on Sept. 23.

The following cast of English players from the Little Theatre, London, has been engaged for William Morris' American presentation of *The Blindness of Virtue*: A. Holmes-Gore, Doris Lytton, Basil Hallam, Polly Emery, A. Hamilton-Gibbs, Lena Halliday, Madge Murray and Lonie Emery. The play



CLIFTON CRAWFORD

Who Stars in "My Best Girl"

will be presented at the Princess Theatre, Montreal, Sept. 30.

Orville Harrold, who has been spending his vacation with his father at Lake James, Ind., sails for London, Oct. 1, to resume work in opera there.

The Red Rose, with Zoe Barnett, has sixty-five players including Russel Lennon, Maurice Darcy, Wayne Nunn, Bly Brown, Walter H. Catlett, Laura Jaffray, Nelson Reilly, Charlotte Philbrick, David Reese, William H. Conley, Gladys Parvin, and a chorus of forty.

Ethel ("Cy") Woodman is motorcycling across the continent, having steered from this city, aiming for San Francisco. By latest report she had gotten as far as Palatine Bridge, N. Y.

Pearl E. Abbott, who was to have played in *The Littlest Rebel*, has been transferred to *The Common Law* for Edward E. Rose's new version of that play.

In the Surrogate's court last week it was found that the late Alexander Clark, who had conducted a bill-posting business in this city and who died a year ago, left an estate worth \$85,437.

Moniuszko's opera, *Halka*, was presented in the Esperanto language in Vienna on Sept. 9.

The Gondoliers was substituted for *The Mikado* at the Fulham Theatre, London, Eng., on Sept. 14 in deference to the late Mikado of Japan whose burial was announced for that date.

The estate of the late Mrs. Clara S. Laimbeer (Clara Bloodgood), who killed herself in Baltimore on Dec. 5, 1907, was appraised last week at \$22,208 yet it was said that worry over financial matters had caused the suicide.

Juliet Fremont, granddaughter of General John C. Fremont, has signed with Margaret Anglin.

Alice Brady will be recalled from the Gilbert and Sullivan Opera company to appear here in *Little Women* soon to succeed *Bought and Paid For* at the Playhouse.

Robert Dempster has been engaged by Henry W. Savage for a new comedy by Rupert Hughes.

Marie Pavey has been re-engaged by W. A. Brady for *Little Women*.

Marion Sunshine, Rita Gould, Cordelia Hager, Vlasta Novotny, Rose Dellamare, George Bickel, Ralph Austin, James Morton and George Austin Moore have been signed for Gertrude Hoffmann's production, *From Broadway to Paris*.

The Dolly Sisters entertained the other principals of *The Merry Countess* cast at their home, Bensonhurst, N. Y., on Sept. 8.

Mrs. Edith Ford Reese, daughter of Manager Charles E. Ford of the Baltimore Grand Opera House, and granddaughter of the late John T. Ford, is establishing residence in Nevada to the end that she may secure a divorce from her husband, Gordon Leffingwell Reese, and custody of her children. Mr. Reese works for a Cincinnati paper supply concern.

Through Andrew McCann, his musical director, J. C. Williamson has secured the Australian rights to *The Girl from Montmartre*.

Marjorie and Nathalie Patten, of Boston, have won fame in Germany by their work as violinist and cellist.

Grand Treasurer Edward Leach of the Elks, has

been nominated for the office of Grand Exalted Ruler. The election will be held at Rochester, N. Y., next July.

The Rev. Edson R. Miles, who left the pulpit to join the Sothorn-Marlowe company, has accepted a call to the pastorate of the Universalist Church at Grove Hall, N. Y.

George Fawcett is playing *The Great John Ganton* at the Aldwych Theatre, London.

Lillian Shilberg, pianist, began a concert tour at Gloversville, N. Y., on Sept. 9.

Mrs. Theresa Hammer, a Hippodrome chorus girl, captured a burglar in her home in this city on Sept. 7.

Edward R. Mawson has been engaged for *The Higher Court*.

Eleanor Kent has signed with John Cort for *The Gypsy*, which will be used to dedicate the new Cort Theatre in West Forty-eighth Street.

Kuhrrgen, which means Cowbells when translated into English, is the name of a new opera to be first presented in America at the Auditorium, Chicago, by the Chicago Opera company, this season. Its first metropolitan production was held recently in the Kurfuersten Opera House, Berlin. The music was composed by William Kienzl.

The first performance in Chicago of *The Blue Bird* is announced for Sept. 29 at the Lyric Theatre. Respecting the Illinois statutes about child actors the management announces that the performance will be midgets.

Miriam Collins and Helen Bertram will have parts as maids-of-honor in attendance on the Empress in *The Daughter of Heaven*.

Still further changes have been made in *The Girl from Montmartre* to prolong its stay at the Criterion. Since Thursday night, Richard Carle, Hattie Williams, and William Danforth have been giving a burlesque on Barrie's travesty, *A Slice of Life*, in the course of the second act. The two men have the women's parts played by Ethel Barrymore and Hattie Williams last year, and Miss Williams has the man's part played by John Barrymore.

Hope Latham has been selected for the principal female role in the Theodore Burt Sayre-Cleveland Rodgers drama, *Ransomed*, which John Cort will soon produce.

## POPULAR WOMAN MANAGER.

(Continued from page 9.)

out of their scenes. They generally portray them in a dull, listless way. The greatest danger to successful marriage among the professional people lies in long separations, which in many cases can not be avoided. To this one inconvenience can be attributed the cause for the greatest part of our marital differences in theatredom. On the other hand, envy plays an important part. In many cases I have noticed that the work of married couples who work in the same company is marred by one's jealousy of the other's ability. Hence I firmly believe that it is to an aspirant's best interest to remain single if she be a woman, until she has reached the apex of her career.

"What is your opinion of a much-mooted question: 'Is there to be found in stock real material for stars?'"

"Yes," she declared. "I believe that the foundation of most every star has been laid in stock. This branch of theatrical activity is unquestionably the greatest school for aspirants. There are to-day a considerable number of actors and actresses in stock who, if given the opportunity, would make Broadway theatregoers sit up and take notice. The greatest benefit of a stock training is versatility. On the other hand, there are Broadway actors who cannot hold their own in stock. They lack versatility and are generally poor in study. Yet it is true that some of our best actors have found stock the safest branch of the profession financially, and this is equally true among the managers. The growth and importance of the stock system to-day has been underestimated by all the newspapers and dramatic publications in this country."

"Should the stock actor mingle with the public, or, as some managers term it, should they be good mixers?"

"They should be friendly and courteous to the patrons of their respective theatre, but a certain line must be drawn somewhere," was Mrs. Boyle's opinion. "They should never become intimate. This is for the benefit of the theatre as well as themselves."

"Should the stock actor's engagement be limited to any special number of seasons?"

"No. They are like wine; they improve with age. Theatre patrons like to see the same faces year after year. They consider the local stock company a home institution and are lost when the regular season closes."

"Right here I would like to state," Mrs. Boyle added as *The Mirror* man was about to take his leave, "that the most pleasant engagement of my entire theatrical career has been under the regime of Percy Williams."

J. LEROY DAUG.



PLAYS HOLD IN BOSTON.

"A Butterfly on the Wheel" Is Among Most Interesting Attractions.

BOSTON, Mass. (Special).—Lewis Walker's production of "A Butterfly on the Wheel," the English drama of the divorce court and its treatment of a suspected but innocent wife, came to the Shubert last Monday. The cast is nearly the same as that which was so successful with the play last season in New York, although Maud Titherage is no longer of the company, which now includes Winona Shannon, Amy Elstob, Lucia Moore, Evelyn Beerbohm, Charles Quatermaine, Elsie Norwood, Herbert Budd, Richie Ling, and Nicholas Joy. At the Tremont The Count of Luxembourg has made way for The Woman Haters' Club, which is here for three weeks. It is an adaptation of Die Frauenfresser, well liked in Vienna. The music is by Edmund Kysler, the composer of The Love Cure, and George V. Hobart made the book from the German of Leo Stein and Karl Lindau. Sallie Fisher, Walter Lawrence, Joseph Santley, and Leslie Kenyon lead the cast.

The continuing attractions are The Million, capitol acted, at the Majestic; The Quaker Girl, at the Colonial, with Ina Claire and Percival Knight; Rose Stahl with her finely characterized Maggie Pepper, at the Park; the ever popular Man from Home, still with William Hodge, at the Plymouth, and The Greyhound, with Henry Kolker and Elita Proctor Otis, at the Boston.

The St. James Stock company continues Thais this week, and John Craig is doing The Third Degree at the Castle Square, as further noted on the stock company page.

Next Monday will see changes at two houses. Oliver Twist, with Wilton Lackaye, Marie Doro, Edmund Breese, and Constance Collier, coming to the Plymouth, and the DeKoven Opera Company production of Robin Hood to the Boston.

On Oct. 14 a new play by Edgar Selwyn, named Coming Home to Roost, will be produced at the Hollis.

The Bijou Theatre is this year continuing its interesting and unusual policy of producing a one-act play each week in the course of the programme. The play this week is The Forgotten Melody, by Ed. Payne.

The Kinemacolor Travel Festival at Tremont Temple has been announced for the middle of October. Until that time the burlesque, now in its twentieth week, will be continued.

FORREST ISLAND.

"BABY DOLL" IN ST. LOUIS.

St. Louis, Mo. (Special).—Baby Doll, a musical comedy by Mary Alder, was produced at the La Salle, formerly the Imperial Theatre, Sept. 1-7. This play has been produced but once before, that being at Suburban Garden, when Margaret Clark allied the stellar part. The most prominent feature is the special work in the circus scene. Janet Priest in the leading part as Betty Bancroft scored, as did Ed. Westfield in the part of Fred Mullen and W. K. Allen as Dede Urick. The White Squaw Sept. 8-14.

The Merry Widow Remarried scored at the Olympic Sept. 1-7. Madam Norwood was warmly received. On the opening night Madam Norwood was taken ill at the end of the first act and Manager Seal requested the audience not to be too critical. Her performance did not appear to suffer, and with the assistance of Reba Dale, Ethel Intropoli, Lillian Crossman, Ralph Erolle, and other leading members of the company the performance lacked little. Miss Dale pleased greatly with her song and dance and deserves special mention. Parsifal Sept. 8-14.

Paul Armstrong's sketch, A Romance of the Underworld, stretched out into a four-act play with Holbrook Blinn and Catherine Calvert in the stellar parts, was offered at the Shubert Theatre Sept. 1-6. Ready Money Sept. 8-14.

The Common Law proved a good drawing card for the American Theatre Sept. 1-7. Dorothy Stanton is well cast as Valerie West and Catherine Stevens as Rita Tevis did well. Henry King as the artist, C. T. Jackson as Jose Querida, and G. Fox as John Barleson pleased. Dave Lewis in Don't Lie to Your Wife Sept. 8-13.

VIVIAN B. WATKINS.

"IT HAPPENED IN POTSDAM."

BALTIMORE, Md. (Special).—The German comedian Al. H. Wilson opened the forty-second season at Ford's Sept. 2 in a new play, entitled It Happened in Potsdam, freely adapted from a French source.

To those who find pleasure in the romantic style of play which this actor annually offers his new vehicle will prove highly pleasing. It is above the average of this conventional type of entertainment and has many bright spots, not the least of which are the ballads sung by Mr. Wilson, two especially, "Loves Me, Loves Me Not" and "Lady Fair." To his many followers Mr. Wilson's new play should prove pleasing, but to those who do not care for the romantic song play it will be tiresome.

I. HARTON KENNIS.

FIRE DESTROYS BEACH RESORT.

Fire which started in the Casino cafe at Ocean Park, Sept. 3, a beach resort twenty miles from Los Angeles, Cal., destroyed the center of the Ocean Park concession and the business district. The Decatur hotel, Frazier Pier casino and auditorium are among the buildings burned. The loss will approach \$1,500,000.

GOSSIP OF THE STAGE

On Aug. 10, after the performance of The Rose Maid, an automobile party with five touring cars, made an all-night trip to Atlantic City. In the party were Mark A. Luescher, Tom McNaughton, Edith Decker, Raymond Peck, Al. Shean, Ed. Gallagher, Antoinette Driscoll, and some non-theatrical folk.

Sir Charles Wyndham has determined to retire permanently from acting, but will retain an active interest in management.

Walker Whiteside's company have begun rehearsals of The Typhoon. The tour this year will be under direction of Walter Floyd.

Frits Macklyn is having a vacation of three weeks at Colorado Springs. He will return to New York about Sept. 1.

Beatrice North, who is studying for grand opera, is spending the Summer at Hyannis, Mass., with her teacher, Madame Ella Backus-Behr.

Mrs. Leslie Carter is visiting her mother, Mrs. Catherine Dudley, at Dayton, O. She will return to New York this month to begin rehearsals for her new play.

Rogers Barker is recuperating from illness at Rosemary Villa, Monticello, N. Y., having been compelled to cancel his engagement with Kindling.

Mr. and Mrs. F. Wilson-Smith (Berenice Parker) have returned to New York after a vacation at Grimsby Beach.

Frances Starr, after touring Europe, returned to Albany recently and is the guest of her mother, Mrs. Emma Starr. Miss Starr will leave soon for Lake George, where she will spend the remainder of the Summer.

Lois Randa has signed with Werba and Luescher for The Rose Maid.

Valeska Suratt attempted to enjoin John C. Fisher's production of The Red Rose at Halifax, N. S., on Aug. 9, alleging that she was the proprietor of the enterprise. A judge dismissed the case when Mr. Fisher took the witness stand.

Marie Lohr and Anthony L. Princep, son of a Royal Academician, were married in London, Eng., Aug. 8. Wedding gifts came from Sir Arthur Pinero, Sir Squire and Lady Bancroft, Sir Herbert and Lady Tree, and Mr. and Mrs. Kendal.

George W. Gebow has opened with The Girl of the Underworld, under management of O. E. Wee.

Julian Hittage will carry an automobile on his Pacific Coast tour.

Felix Isaman brought suit recently to recover from Raymond Hitchcock the sum of \$7,197, alleged to have been loaned in 1908.

Harry T. De Vere has just returned from the West, after four years in vaudeville, and has joined Madame X., to play the lead.

José Melville has just returned from the West, after an absence of four years, to join Madame X.

Wadsworth Harris has been a guest of his cousin, Mrs. A. Wadsworth Dyer, at Montclair, N. J. He will be seen this season in Everywoman.

Tantalizing Tommy will be brought in from the West for second attraction at the Eltinge Forty-second Street Theatre if Within the Law has a short run. Adam and Eve, a farce, and For Sale, an Elmer Harris play, will be held for future attractions at the same house.

Winfred Jessop has been engaged for Madame X., to play Doctor Cheshel.

Rehearsals for The Bachelor's Baby, Francis Wilson's comedy, are under way in New York. The company, with Etienne Girardot in Mr. Wilson's former part, will play through Canada until after election.

Wilmer Bentley, a brother of Irene Bentley, made his first appearance in the part of Bertie in The Rose Maid on Aug. 26.

A fourth company is being formed to take Ready Money on the road.

Robert E. Graham, Jr., has been engaged for Excuse Me. Thomas Walsh has been re-engaged for the part of the conductor in the same farce.

Richard Madden is now house manager at the New York Grand Opera House.

Mrs. Mabelle Adela Lenhart, known to the stage as Mabel Hart and as La Belle Marie, has entered suit in Philadelphia for divorce from her husband, William Lenhart, with whom she has appeared as Mabel and Billy Hart.

Phyllis Sherwood and Thomas Nickerson, manager of the Haverhill, Mass., Gas Company, were married on Aug. 27 at North Conway, N. H.

Leon Campagna, tenor, has been engaged by Campagna Diemel for the Chicago Opera company. The company's season will open Nov. 26.

Lee Leonard Keedick, manager of concerts and lectures, and Mabel Alice Ferris, author of The Bridge of the Gods, were married on Aug. 27 at Los Angeles, Cal.

Harry Fisher has been signed by Lew Fields for The Sun Dodgers.

Frederick V. Bowers avers that he is to establish a butterfly farm at his country place, Red Bank, N. J., society women now paying well for butterflies to flit about their conservatories.

Minnie Tracey, the American soprano, who has been singing abroad for five or six years, has been secured by Haessel and Jones for an American tour to begin in January.

George Tawde and Eva McRoberts, of the original London cast of Bunty Pulls the Strings, have announced their betrothal.

Gus Sohike has been engaged as general producer for Lew Fields. Mr. Sohike will rehearse The June Bride, The Sun Dodgers, and Weber and Fields's production at their new theatre. Mr. Sohike is considering an offer from the Alhambra Theatre, London, to produce there a new revue in December. Mr. Sohike has launched five of his own acts in vaudeville.

Francine Larrimore is the new leading woman in Over Night and has been most favorably received in Boston.

Dannie Simmons is playing the title-role in Happy Hooligan.

The Hull House Players, of Chicago, have been invited to play an engagement of six weeks at the Abbey Theatre, Dublin, Ireland, the home of the Irish Players.

Blanche Caryle has been engaged for Bought and Paid For.

Alice C. Johnson (Mrs. Burr Brown), of Eatontown, Ga., and Arthur Lamar Evans, of Mobile, Ala., were married on Aug. 23 at Yonkers, N. Y. The bride was leading woman last season in Forty-five Minutes from Broadway and the groom was business-manager for The Blue Mouse. The couple spent their honeymoon at Nassau, N. Y., and Mr. Evans has now gone West as business-manager for The Gamblers.

Twenty-five hundred delegates to the International Congress for Testing Materials visited the Hippodrome last Wednesday evening.

A Hawthorne pageant was given at Tyringham, Mass., on Sept. 6, a hundred Summer colonists participating. Emily Strang was stage manager; Louis Svencenski, musical director; and Francesca Glider gave the prologue.

Olga Nethersole has secured the British rights to The Awakening of Helena Richie from Margaret Anglin.

Rose Cebalose of the Winter Garden entertained friends at a birthday party on Sept. 6 at the Hotel Gotham.

A professional matinee of Hanky Panky was given at the Broadway Theatre last Thursday.

Viola Allen's costume which she will wear as the Ming empress in The Daughter of Heaven arrived from Milan, Italy, last week. Miss Allen will be photographed in the dress and the picture will ornament the cover of a book telling the play's story.

Edgar MacGregor has been engaged to assist in the work of the John W. Rumsey play agency.

J. J. (Jack) Kennedy, last season with Excuse Me, is on his way to Labrador with Robert H. Reid and John MacMartin of the Labrador Pulp and Lumber Company. He expects to return to New York in October.

Forrest Winant and Charles Laite have been added to the cast for Honest Jim Blunt.

The estate of the late Edward Terry, who died in England in April, has been appraised at \$220,280.

Lizzie Trinder has signed for Mutt and Jeff (Western). Moon and Morris have discontinued their impersonations of these cartoon characters at the Winter Garden.

Enrico Toselli and his wife, Princess Louise of Saxony, are collaborating in a musical comedy to be presented at a carnival in Germany.

Austin Adam's new play, The Bird Cage, opened the Spreckels "million dollar theatre" at San Diego, Cal., on Aug. 29, under stage direction of Lou Morrison.

With Arthur Aylesworth, Belle Blanche, Hazel Kirke, Freda Gallick, David Torrence, and Ernest Truex are rehearsing for principal roles in The June Bride, under direction of J. C. Huffman.

Work is progressing rapidly in the scheme of transforming the large room on the roof of the Century Theatre into the Children's Theatre. The opening will probably occur in October. There will be no evening performances, matinees being given after school hours.

Florence Moore, Max Rogers, Bobby North, and Harry Cooper, who have to eat olives in the last act of Hanky Panky at the Broadway Theatre, were all taken ill after the performance on Aug. 21. A physician, who relieved their sufferings, believed that the olives were decomposed, and now the players get a new bottle of olives each day.

Grace Bryan has been engaged by Henry B. Harris as leading woman for The Travelling Salesman. Rehearsals are being held at the Hudson Theatre, and the company opens in Cincinnati Sept. 1.

Thomas W. Morrison has been engaged by Thomas W. Hiley for The Trail of the Lonesome Pine, which opened at Salem, Mass., Sept. 2.

Owing to the temporary closing of the Call Opera House, Algon, Ia., Claude Norrie, who has managed the moving pictures and vaudeville at that house for the past six months, will be seen in a new musical comedy this month. Mrs. Norrie (Gwendolyn Bowyer) will join the same company as musical directress. The Call Opera House will undergo renovation and repairs before opening the regular season.

Leslie Stuart, composer of Florodora and many other operas, has been adjudged insolvent in London, attributing all his losses to the pirating of his work.

ATTRACTIONS IN BROOKLYN.

BROOKLYN, N. Y. (Special).—With the opening of the Montauk Theatre last Monday, the Brooklyn theatre season is now in full swing. Louis Mann, supported by a splendid company, was seen in Elevating a Husband. A crowded house greeted the first offering of the season.

The Littlest Rebel was presented at Teller's Broadway Theatre. With a few exceptions William Farnum was supported by the same cast which assisted the co-stars in the production last season. The offering proved most profitable. This week Eddie Foy in Over the River.

Valerie Bergere in His Japanese Wife was heralded as headliner at the Orpheum Theatre. McIntyre and Heath's return to that theatre in Waiting at the Church was a most welcome event. Lydia Barry and several other high-class acts were on the bill.

Eva Davenport, Master Gabriel, Conlon Steel and Carr, and a long list of other headliners created considerable rivalry for leading honors at the Bushwick Theatre. Agnes Scott and Henry Keane scored a big hit in Drifting.

May Ward, billed as the Dresden Doll, dominated all other acts at the De Kalb Theatre. John and Mac Burk were well liked. The change to high-class attractions has increased the patronage of that theatre.

Alfred Rainey's African Hunt pictures continue to draw large houses at the Majestic Theatre.

J. LAMOR DAVIS.

AL. H. WILSON OPENS SEASON.

WASHINGTON, D. C. (Special).—The Columbia Theatre opened its regular Fall and Winter season Sept. 9 with the German singing comedian Al. H. Wilson in his new comedy, It Happened in Potsdam, an adaptation from the French by Cyril Reed. Mr. Wilson has a charming stage vehicle this season and scores a strong success in the role of Metz von Klats. A supporting company of distinct cleverness in the principal roles included Laura Lemmer, W. A. Howell, Pauline Emerson, Will Chatterton, Jessie Lansing, George Sweet, Jeannette Carroll, and Charles McGee. Week of Sept. 16 George M. Cohan's musical comedy, The Yankee Prince, will be the offering, with Tom Lewis featured as The Unknown.

The Academy of Music had an excellent bill the week commencing Sept. 9 with The Angelus, starring Harrington Reynolds as Father O'Brien in a drama of interest. Mr. Harrington's clerical portrayal is excellent. A large company of excellent dramatic caliber gives admirable support. A tableau of Millet's "Angelus" at the close of the play is an appropriate feature. Several large theatre parties were in evidence during the engagement. One of the largest in attendance was given by a prominent Academy patron, who entertained 200 of the Ladies Catholic Benevolent Society. Eugenia Blair in Madame X is the attraction for week of Sept. 16, and the box-office predictions indicate an engagement of note.

The Belasco Theatre reopens for the regular season Monday, Sept. 16, with Paul J. Rainey's illustrated lecture of his trip through Africa.

Julian Brylawski, manager of the Cosmos Theatre and a chain of smaller amusement houses, has acquired from S. Galick the lease of the Casino Theatre on F Street, near Seventh. Mr. Brylawski will operate the Casino as a vaudeville theatre on a 10, 20 and 30 cent scale. He is associated with Allan Bachrach in the enterprise. Mr. Bachrach will act as house manager of the Casino, while Mr. Brylawski will continue to look after the fortunes of the Cosmos.

JOHN T. WARD.

NEW THEATRES.

The Colonial Theatre, Winona, Minn., was opened recently with a good vaudeville bill. It is a handsome building of Colonial style. The seating capacity is 900 and a large stage has been provided.

The B. and B. Construction Company have been granted a permit for the completion of the Albany, N. Y., Grand Theatre, formerly known as the Clinton Theatre, promoted and started by H. B. Jacobs, former manager of Harmanus Bleecker Hall. Local capital to the amount of \$75,000 is said to be invested in this new playhouse, which will be ready for occupancy by Jan. 1.

The Hippodrome Theatre, being erected at the corner of Second and Plaza Streets, Alton, Ill., is nearing completion, and Manager Sauvage has named Sept. 16 as the opening date. Vaudeville and pictures will furnish the amusements. Stage furnishings are now being completed in the Chicago studio of Eugene Cox. The house will seat 900, and will have all the modern conveniences.

Plans have been filed with Superintendent Miller, of the New York city Building Department, for a theatre still smaller than that of Winthrop Ames. It will seat 200 people and will be situated in West Twenty-eighth Street, just off Fifth Avenue. T. J. O. and P. Rhineclader are the owners.

A new theatre, to be called the Valentine Playhouse, is being built in Canton, O. It will seat 1,000. Fred G. Beckins is to be the manager.

A new and very elaborate theatre is promised for Venice, Italy, many prominent capitalists and musicians being interested, among the latter being Puccini, Mascagni, and Leoncavallo.



# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## THE EDITOR'S LETTER-BOX

## PEN KENNEDY RETURNS THANKS.

GOUVERNHEUR HOSPITAL,  
MALE MEDICAL WARD,  
New York, Sept. 10, 1912.To a Lover of All Stage Folks:  
DEAR FRIEND.—Your kind and useful gift just received. Please accept my sincere thanks.

Louise Howlett, Washington, D. C.—Julian Ettinge is not married and that is all we know about his family affairs. He attended school several years at Butte, Mont., where his father engaged in mining and where the boy accompanied him when still in knickerbockers. His manager, A. H. Woods, last week opened a new theatre on Forty-second Street which is named for the female impersonator.

Reader, New York City.—Among the members of the new St. James Theatre stock company in Boston are Robert T. Haines, leading man; Dudley Hawley, Beth Franklin, Katherine Grey, leading woman; Theodore Friebeus, Ethel Grey Terry, and Kate Ryan.

A. H. Kirkbride, Gallon, O.—Creston Clarke in The Servant in the House was supported by Clay Clemont, George B. Wilson, Stanley De Witt, Lizzie Hudson Collier, and Winona Shannon. Miss Collier played the vicar's wife. Tyrone Power was seen as the Drain Man in The Servant in the House at the Savoy Theatre, New York, April 4, 1908.

Robert D. Green.—Priscilla Knowles is playing in The Girl from Brighton, at the Academy of Music. Cannot answer your other question.

Eva.—Tempest and Sunshine have parted. Gertrude Bryan will again appear in Little Boy Blue.

Miss Fletcher, Montreal.—Pat Casey's address is 1495 Broadway. Mabel Hite is slowly recovering.

Franklin Davies.—The Apeda Studio may have taken the pictures. Address Lee Shubert, Thirty-ninth Street and Broadway.

An Amateur, Ottawa, Canada.—1. Some managers are willing to give an amateur a trial. William A. Brady recently recruited a number. 2. The necessary qualification for success on the stage is ability to act better than 85 per cent. of the actors around you.

L. H., Geneva, O.—The Hamburg-American, North German Lloyd, and the French line all ply between New York and Paris. The former also to Naples.

Harry Lee Salcox, Albany, Ga.—Dale Devereaux, Jr., was in the cast of Through Death's Valley at the American Theatre, New York, Oct. 19, 1907.

A. N. C. N., San Francisco.—We do not know the present whereabouts of Robert Harrison.



Charles Balsar, whose excellent work with Mrs. Fiske, and the Manhattan Company, John Mason in The Witching Hour, as leading man in three Liebler productions, including a ten weeks' engagement as the editor in The Fourth Estate, has not signed for this season. During the past season Mr. Balsar was under Charles Frohman's management with Nazimova, and has been leading man with first-class stock organizations in many cities, especially with the Orpheum Players, Philadelphia, where he just completed his third engagement. He is a member of the Actors' Society, New York, where he makes his headquarters when in this city.

## AROUND LOS ANGELES.

Selig Active in the Baseball Field—Kinemacolor Choosing Location for Studio—New Scenario Editors.

LOS ANGELES (Special).—Baseball spirit among the studios should be rampant here, for the Selig bunch has challenged everything in sight and any film nine elsewhere. The outcome of present plans will be a league among Southern California studios, according to Al E. Garcia, of the Selig outfit, who has taken the lead. However, no one is rushing to accept his challenge as yet. Al waited until he had his team in training before defying the world. Others are reluctant but are getting busy.

W. Hanson Durham, from New England and glad of it, has joined Hollis S. Sturgeon as scenario editor of the Western Vitagraph. He was needed badly, all this and other detail work falling on the shoulders of Manager Sturgeon. Mr. Durham not only is a successful scenario writer but his prolific pen produces the really "big" stuff.

The Circle Ranch film company is working with a great deal of enthusiasm here. A number of people are at work and films are being ground out. Western scenarios are wanted of the strong type. Georgia Griffin is editor. The address is 1284 Tenth street, Santa Monica, Cal.

W. N. Selig is making visits to Los Angeles with great frequency. He now half admits the climate has much to do with it. However, the rapid growth of the Selig plant, manageries and managerial duties is noticeable month after month. Five releases a week are announced.

The Kinemacolor company is getting ready to begin its work here. Representatives favor a studio location somewhere in Edendale or Glendale.

The fire which wiped out \$2,000,000 in scenic property, pleasure pier, cafes, theatres and business blocks at Ocean Park, near this city, was caught by several camera men. The Globe Moving Picture company, organized in Santa Monica, will take one of the films on its world tour. W. H. Lynch and W. Johns are the parties concerned.

## A BOGUS KLAU.

Marc Klaw, of Klaw and Erlanger, is again being annoyed by the activities of a young swindler and confidence man posing as a son, Maurice Klaw. Not only has he borrowed money and made purchases on the strength of this alleged relationship, but the latest exploit to come to light is the issuing of general passes, which read: "To Klaw and Erlanger, Managers: At any time, at any of our houses, see that Mr. Blank receives passes for himself and one. Return this card. (Signed) Maurice Klaw." Mr. Klaw has tried to lay hands on this young man for the last three years. His field of operations extends from coast to coast.

## HERZ IN "BACHELORS AND BENEDICTS."

Raiph Hera has come to roost in the yard of H. H. Frazer. He landed in New York last week from Chicago, and signed a contract to play the principal comedy role in Bachelors and Benedicts, the play which H. H. Frazer will produce next in order this season. The comedy is by Jackson D. Haag, a Pittsburgh newspaper man, and has been tried out in stock in that city. James Montgomery, who was instrumental in bringing the play to Mr. Frazer's attention, will stage it.

## LETTER LIST.

For professional first-class mail only. Circulators, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

## WOMEN.

Alusie, A. J. F. Alling, Juanita Arsene, Lee G. Arnold.  
Berger, Annette, Jessie Bally, Hermine Brown, Gladys Breston, W. B. Butler, Fremont Benton, J. C. Bates.  
Chandler, Irene, Goldy Cleveland, Claudia Colona, Frances Comstock, Gerlie Carlisle, Rachel M. Clark, Jane Courtenay, Hazel Campbell, V. Clay, M. E. Carlisle, Doreen Chapman, E. Colson, Louise Clay, Marie Curtis.  
Dore, Jeanette, Nina Derby, Lillian Duncan, Edmund, Elsie, Mildred Elaine, Mary Emerson, Freeland, Merrill, Tessie Fletcher, Lolo Fisher, Gertrude Faxon, Mariana French.  
Graft, May, Margaret Goverman, Margaret Gordon, Louise Galloway.  
Holmes, Sarah, Elsie Hite, Mabel Howard, Beulah Hill, Beulah Hale, Letty Holmes.  
Jason, Isabelle, Ethel Johnson.  
Kendall, Etta, Rhea Keane, Constance Kenyon.  
Lindahl, Alice, Margaret Lotos, M. L'Estrange, Clara Lyde, Ethel Lyle, Irma Lehman, Lucille La Verne, Zora Lawrence, Mrs. Harry Lewis, Marie Leslie.  
Maynard, Jean, Alice Martin, Belle Mitchell, Margaret Meredith, Florence Mackie, Mrs. F. O. Miller, Elizabeth Murray, Dorothy Morton, Annie Meredith, Thais Magrave, Mrs. Frank McGinn.  
Olney, P. G., Gertrude O'Connor.  
Pender, Thelma, Eunice Philbrook, Lucille Parrish, Edith Perchet.  
Rosa, Josephine, Anne Raymond, S. Reineach, Sutter, Marie, Margaret Sime, Ruth Sheppard, Matilda Scott, Anne Sutherland, Katherine Stevens, Marie Stewart.  
Turner, Grace, Elsie Thomas, Laura Taylor, Vandyne, Mrs. Chas.  
Woods, Hazel, Mrs. C. C. Wallace, Jennie Wallace, Louise Woods, Edith Walls.

## MEN.

Austin, Leslie, Alfred Allen, Ed. Anderson, Roy Ames.  
Brown, Tom, Gus Ballis, Ernest Bank, E. Blund, Wm. J. Benedict, Ralph Belmont, Louis Brown, Henry Buchler, Edwin Bailey, W. S. Bates, Walter Brown, Wallace Berry, Elmer Booth.  
Clark, Geo. M., Thornton Cole, Richard Clarke, Louis Cody, H. C. Consett.  
Delmar, Mr., Harry Driscoll, Mr. Dickinson, Robert Doshen.  
Eklas, Edward, Max Elliott, James Edwards, Fred, Esterbrook, J. Elzwl.  
Ford, Harrison, Edward Foley.  
Graves, Tom, Joe Graybill, Henry Gosell, Hammond, Norman, Frank Harvey, Edwin Hodge, Jas. Hemphill, Gilman Haskell, G. Wm. Harris.  
Juni, Ralph, Jas. Johnson, L. A. Johnson, Kearney, John L., Alexander Kearney, Frank Kimball.  
Le Benda, F. C. W. I. Love, Warren Lambard, Louis London, Jos. Lawrence, Percy Landon, Geo. La Solr, Wm. Lawrence.  
Millican, Otto, Carlisle Moore, Jack Magee, Floyd Moore, Arthur Morrison, Lionel Monteriel, Wade Morris, C. D. McCrary, Chas. Macdonald, Wm. McInerney, Macdonnell, Albert MacQuarrie, Harry McLean, Jack McGreevy.  
Norbury, Arthur, Herman Neigel.  
Olsen, H. H.  
Pearson, Walter, Jay Packard, John Palmer, Horton Phelps.  
Royal, Victor, H. A. Robe, B. W. Robinson, Scott, Harry, John Sainpolis, C. Nick Stark, Arthur Sheldon, John M. Sullivan, Russell Simpson, Westron Saunders.  
Taylor, Chas. A., H. W. Taylor, Henry Travert.  
Vinton, Horace, Harry Van Cleave.  
Wilcox, Frank, Irwin Walton, Geo. Weller.

## CURRENT AMUSEMENTS.

Week ending Sept. 21.

ACADEMY OF MUSIC—The Girl from Brighton—3d week—23 to 32 times.  
ALHAMBRA—Vaudeville.  
BELASCO—The Concert—319 times, plus 1 to 5 times.  
BROADWAY—Hanky-Panky—7th week—61 to 58 times.  
BRONX—Vaudeville.  
CASINO—The Merry Countess—5th week—32 to 39 times.  
COLONIAL—Vaudeville.  
COLUMBIA—Bowery Burlesquers.  
COMEDY—Fanny's First Play—1st week—1 to 8 times.  
CRITERION—Richard Carle and Hattie Williams in The Girl from Montmartre—7th week—44 to 50 times.  
DALY'S—Discovering America—2d week—10 to 17 times.  
ELTINGE—Within the Law—2d week—6 to 13 times.  
EMPIRE—John Drew in The Perplexed Husband—3d week—15 to 22 times.  
FORTY-EIGHTH STREET—Little Miss Brown—4th week—23 to 30 times.  
GAITEY—Oscar 006—187 times, plus 42 to 49 times.  
GARRICK—Commencing Sept. 19—John Mason in The Attack.  
GLOBE—The Rose Maid—23d week—172 to 170 times.  
GRAND OPERA HOUSE—The Pink Lady—341 times, plus 8 times.  
HARLEM OPERA HOUSE—Stock co. in A Woman's War—112 times, plus 12 times.  
HARRIS—The Model—3d week—18 to 25 times.  
HIPPODROME—Under Many Flags—3d week—28 to 37 times.  
HUDSON—Tim Murphy in Honest Jim Blunt—1st week—1 to 8 times.  
HURTIG AND SEAMONS—Golden Crooks.  
KEITH'S UNION SQUARE—Vaudeville.  
KNICKERBOCKER—Robin Hood—64 times, plus 6th week—42 to 49 times.  
LIBERTY—Commencing Sept. 17—Milestones—7 times.  
LYCEUM—Billie Burke in The Mind-the-Painter Girl—2d week—9 to 16 times.  
LYRIC—The Ne'er Do Well—3d week—17 to 24 times.  
MANHATTAN OPERA HOUSE—Commencing Sept. 18—An Astor Romance—5 times.  
MAXINE ELLIOTT—Ready Money—5th week—34 to 41 times.  
METROPOLIS—Ocell Swinner Stock co. in The Girl of the Golden West—519 times, plus 10 times.  
MINER'S BOWERY—Dante's Daughters.  
MINER'S BRONX—Stars of Stageand.  
MINER'S EIGHTH AVENUE—High Life in Burlesque.  
MURRAY HILL—Mollie Williams's Burlesquers.  
NEW AMSTERDAM—The Count of Luxembourg—1st week—1 to 8 times.  
OLYMPIC—Tall Girls Burlesquers.  
PARK—Clifton Crawford in My Best Girl—2d week—5 to 12 times.  
PLAYHOUSE—Bought and Paid For—52d week—439 to 446 times.  
PROCTOR'S FIFTH AVENUE—Vaudeville.  
PROSPECT—Stock co. in The Witching Hour—376 times, plus 10 times.  
REPUBLIC—The Governor's Lady—2d week—8 to 15 times.  
THIRTY-NINTH ST.—The Master of the House—5th week—30 to 37 times.  
VICTORIA—Vaudeville.  
WALLACK'S—George Arliss in Disraeli—287 times, plus 19 to 26 times.  
WEST END—Corse Parson Stock co. in The Heart of Maryland—12 times.  
WINTER GARDEN—The Passing Show of 1912—8th week.  
ZIEGFELD MOULIN ROUGE—Closed Sept. 7.

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REMIT U. S. STAMPS, OR POSTAL NOTE



# FIRST NIGHTS IN PHILADELPHIA.

"The Point of View" and "Oh! Oh! Delphine" Are Well Liked in Quaker City.

PHILADELPHIA, Pa. (Special).—Before audiences that included many men prominent in New York theatrical life, the premieres of two new plays took place in this city last week. The Point of View and Oh! Oh! Delphine. Each in its way scored a big success.

The Point of View is a drama by Jules Eckert Goodman, formed of ancient material discussing the temptations a country heroine is sure to meet in a great city, skillfully arranged in a manner to call for good acting. Mr. Goodman's plot hinges upon the story of a country girl whose life is blighted by a rakish young city chap, now engaged to a girl of his own social station. The country girl's former sweetheart, a plain rural wants to marry his old girl, despite her plight and then the renegade's sister, whose hobby is helping "fallen" women, appears on the scene.

The play is lifted above the ordinary by the skillful manner in which Mr. Goodman brings his four leading characters together. The best scene, and one of real power is when the girl passionately refuses to wed either man, just when everyone is led to believe that the plain country bumpkin will marry her.

The cast of the Point of View was extremely capable. Emily Stevens, a niece of Mrs. Fiske, in the role of the heroine, scored heavily. Lucile Watson has been seen before in this city and her charm and magnetism were again evident. Edward Eschbrook, Francis Carlyle and other admirable actors complete a cast of no mean ability.

Oh! Oh! Delphine is a lavishly staged, gorgeously costumed, mirthful and tuneful musical show bound to captivate audiences wherever heard. Its lyrics and books are the product of McEllan and Caryll, who are still counting their royalties from The Pink Lady.

The story is founded upon the successful French farce, Villa Primrose which was written by the men who also furnished the plot for The Pink Lady. The story revolves around an artist who is hunting for a model having a perfect left shoulder. His quest gives the playwrights an opportunity to develop some embarrassing and amusing incidents which he does not neglect. The lively lyrics by McEllan and music by Caryll are in their most brilliant vein.

The cast is splendid and the chorus attractive. Frank McIntyre made a big hit as the leading comedian and was given a most cordial welcome. Grace Edmond was charming in the leading feminine role and Stella Hoban also scored heavily. Scott Welch, and Frank Doane were two welcome old favorites and the rest of a very large cast was adequate. Opening night was enlivened by Mr. Caryll directing the orchestra.

One of the most interesting theatrical announcements for months has just been made by Samuel F. Nixon, the well-known theatrical man who besides running the Broad, Chestnut Street Opera House, the Forrest and Garrick Theatres with Frank Zimmerman, under the firm name of Nixon and Zimmerman, has many other outside theatrical interests. He has purchased the northeast corner of Sixteenth and Walnut streets. The lot only measures 50 x 120 feet, but announcement has been made that Mr. Nixon intends to build a theatre to cater to the fashionable residents of the Quaker City. There has never been a theatre built downtown west of Broad or on Walnut street and such a venture will be in the nature of an experiment. The lot cost, it is said, \$375,000 and the deal was put through by the firm that absorbed Felix Isman's Philadelphia real estate business, Mastbaum Brothers and Fleisher. Mr. Nixon has made a great deal of money out of his vaudeville ventures in Philadelphia and elsewhere, but this is the first time that he has bought a site for a downtown playhouse, all of his other theatres being leased properties.

This week, Douglas Fairbanks in Hawthorne, U. S. A., opened at the Garrick for the season and the run has started very auspiciously.

Tully Marshall in The Talker is completing a four weeks' run at the Broad and will be followed by Louis Mann in Elevating a Husband. By a strange coincidence both The Talker and this latter play were written by the wives of the stars and they play in sequence at the same theatre. The opening of the Chestnut street Opera House with the Astor Romance was cancelled and this theatre, which is now being painted and renovated, will open next week with Fritale Scheff in a new play. Next week will also mark the opening of the Lyric, Gertrude Hoffman having that honor.

The Philadelphia Orchestra with a new leader is planning a very attractive season. Harvey M. Watts is again the manager and a programme of twenty-five after-

## NEW YORK THEATRES.

**WILLIAM A. BRADY'S PLAYHOUSE** 48th St., E. of B'way.  
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48th St. THEATRE, East of B'way.  
Evs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.

## LITTLE MISS BROWN

By Phillip Bartholomae, author of "Over Night."

**WALLACK'S** Broadway and 30th St.  
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## GEORGE ARLISS (The Liebler Co., Managers) In Louis N. Parker's Play, DISRAELI

## HIPPODROME

6th Avenue, 43d and 44th Streets.

Daily Matinees at 2. Best Seats, \$1. Evs., 8.

## Under Many Flags

Entirely New Spectacles

noon and twenty-five evening concerts to begin early in October has been arranged. Philadelphia is to have another historical pageant the week of October 6.

J. SOLIS-COHEN, JR.

## AT CHICAGO THEATRES.

With the Coming of Cool Days Business Picks Up.

CHICAGO, ILL. (Special).—Chicago's September hot spell of more than ten days, that stagnated theatregoing, has passed, and business at the playhouses has improved in consequence. During even that distressing period The Garden of Allah, at the Auditorium, did a surprisingly prosperous business.

The Winsome Widow opened last week at the Colonial Theatre and has attracted much attention. The Olympic has a new play this week, The Man Higher Up, by Edith Ellis, based on Henry Russell Miller's novel of the same title. Putting it Over closed its run at the same theatre last week.

The Palace Music Hall presented a well-balanced bill last week, of which the best feature was the travesty called More Sinned Against Than Usual.

At the Majestic, the Palace's well-established rival, Ethel Barrymore drew a big week's receipts as headliner in Barrie's playlet, The Twelve-Pound Look.

McVicker's Theatre houses The Trail of the Lonesome Pine, with Charlotte Walker heading the cast. The Whirl of Society still entertains at the Lyric. At Orchestra Hall the Kinemacolor pictures of the Durbar are exhibited twice daily. Cohan and Harris have a venture that promises great popularity in A Polish Wedding, at the Grand Opera House.

The Charity Girl ended its stay at the Studebaker Theatre last week and is succeeded by the new farce, Whose Helen Are You? The Girl at the Gate seems to have settled down for a season's run at the La Salle Opera House. At the Ziegfeld Theatre the career of The Military Girl is uninterrupted.

Lectures designed to arouse playgoers to an appreciation of their responsibility for the kind of plays offered to the public will be given during the coming season at the Hotel La Salle, Chicago. The lectures will begin on Monday, Oct. 21, when Dorothy Meadows will discuss "The French Play, Playwright, and Playgoer," with a dramatic interpretation of "La Dedaile," by Hervey.

Rehearsals for three plays to be given by the Lake Forest Players at Ravinia Park Theatre, near Chicago, Saturday evening, Sept. 21, for the benefit of Grove House Home for Convalescents, are being conducted under the direction of Frederick Donaghey, Chicago, representative of Liebler and Company.

Fine Feathers remains at the Cort, where its engagement will be extended well into October. Oliver Twist, with the star cast of Liebler and Company, is at the Illinois. The Garrick Theatre houses The Bird of Paradise. Tantalizing Tommy is in its third week at the Chicago Opera House, and A Modern Eve is prospering at the Princess.

H. C. BAKER.

## NEW YORK THEATRES.

**CRITERION** Broadway and 44th Street  
Evs. 8:15, Sat. Mat. 2:15  
Manager  
Charles Frohman Presents

**RICHARD CARLE AND 70 FUN-MAKERS**  
**HATTIE WILLIAMS AND BEAUTY CHORUS**

**The Girl From Montmartre**  
In the FARCE with MUSIC.

**GAIETY** B'way, 46th St. Evs. 8:30.  
Matinees Wed. & Sat. at 2:30.  
Phone 210 Bryant.

**THE BIG LAUGH IS BACK**  
**Officer 666**  
Flies the Pennant of Success

By AUGUSTIN MACHUGH.

Shatters Gloom | Scatters Fun

**KNICKERBOCKER** B'WAY  
Charles Frohman, Klaw & Erlanger, Props.  
Evs. 8:10. Matinees Wed. & Sat. 2:10.

**The de Koven Opera Co.**  
(Daniel V. Arthur, Manager)  
presents  
**THE NATION'S LIGHT OPERA**

**ROBIN HOOD**  
MUSIC BY REGINALD DE KOVEN  
BOOK BY HARRY B. SMITH  
STAGED BY DANIEL V. ARTHUR

**REPUBLIC** THEATRE, W. 42d St.  
Evenings at 8:15.  
Matinees, Wednesday and Saturday, 2:15

DAVID BELASCO, Sole Manager  
William Elliott and David Belasco present

**THE GOVERNOR'S LADY**  
A play in Three Acts and an Epilogue in "Childs,"  
by ALICE BRADLEY.

Special Release Cast, including  
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills,  
Teresa Maxwell Conover, 20 others.

**BELASCO** Theatre, W. 44th St.  
Mats. Thurs. and Sat.  
at 2:15.

**TWO WEEKS ONLY**  
DAVID BELASCO Presents  
Herman Hahr's Comedy

## THE CONCERT

With  
**LEO DITRICHSTEIN**

**LIBERTY** 42d Street, near B'way.  
Evs., 8:15. Mats. Wed.  
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KLAW & ERLANGER, Managers  
Klaw & Erlanger will Present

## MILESTONES

By Arnold Bennett and Edw. Knoblauch.

The Greatest Comedy Success of the last 50 years.

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CHARLES FROHMAN, Manager  
Tomorrow (Thursday) Night  
Charles Frohman Presents

## JOHN MASON

In Henry Bernstein's 4-Act Drama  
**THE ATTACK**

By the Author of "THE THIEF."

## BRADY PLAYS AROUND THE WORLD

The Round-the-World Circuit is to become a reality for at least one company if the plans of William A. Brady are carried out. He has started the organization of a company which will begin its world tour

## NEW YORK THEATRES.

**NEW AMSTERDAM** THEATRE, W. 42d St. "The House Beautiful."  
KLAW & ERLANGER, Managers  
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Klaw & Erlanger Present  
The Success of All Europe

## THE COUNT OF LUXEMBOURG

A Musical Romance by  
Frans Lehar.  
Author of "The Merry Widow," American  
Libretto by Glen Macdonough.  
NOTABLE CAST OF 100

**HARRIS** THEATRE, 42d St., W. of  
B'way, Evs. at 8:15. Mats.  
Thursday & Saturday, 2:15.

HENRY B. HARRIS, Manager  
LAST WEEK  
CHARLES FROHMAN Presents  
Augustus Thomas's New Comedy

## The Model

With a cast including: Wm. Courtright,  
John Findlay, Frederick Perry, George  
Clarke, Joseph Tuohy, Pfolliott Paget,  
Alice Gale, Gail Kane.

**EMPIRE** Broadway and 46th Street,  
Evenings at 8:15.  
Matinee, Saturday, 2:15.

CHARLES FROHMAN Presents

## John Drew

In Alfred Suto's New Comedy

## The Perplexed Husband

**LYCEUM** 45th Street, near B'way.  
Evenings at 8:15. Mats.  
Thurs. and Sat. at 2:15.

DANIEL FROHMAN, Manager  
Charles Frohman presents

## MISS BILLIE BURKE

In ARTHUR PINERO'S 4-Act Comedy.

## The Mind-the-Paint Girl

**Eltinge 42d St. THEATRE**  
Phone, 3420  
Bryant.

New York's Newest Theatre. Just W. of B'way.  
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.  
Wednesday Matinees, Popular.

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In the New Musical Play.

## MY BEST GIRL

By Channing Pollock and Renold Wolf, Music  
by Clifton Crawford and Augustus Barrett.

**HUDSON** West 44th St. Evs. at 8:15.  
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## Mr. TIM MURPHY

(The Liebler Co., Managers)  
An Extravagant Comedy by Wm. Roden.

## "Honest Jim Blunt"

Big Cast of Comedy Players, Including  
Frederick Bond, Louise Clouser Hale,  
Frank Looze, Violet Fleming, Muriel Hope,  
Fred Mosley, Etc.

of two or three years in April with a repertoire of plays which have been produced in this country under Mr. Brady's management. Bought and Paid For, Baby Mine, Over Night, and Little Miss Brown are to be included, according to present plans. The organization will start from New York and go Westward.

## A Tonic

Hersford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.



# STOCK COMPANY NEWS



## AN INTERESTING EXPERIMENT.

On this page there appears a picture of the Marlowe Players, now in the early weeks of what gives promise of being a successful season of stock in Chicago. It is a company of unusual excellence and therefore deserving of consideration; but apart from that, receptions accorded the productions of this organization must be followed with interest. Its fate may indicate whether or not there is room for high-class stock offerings in a city over-supplied with other dramatic entertainment.

"High-class" is used advisedly in this instance, no less on account of the actors engaged than the aim of the management. If it attains the artistic level indicated by the prospectus, and distinctly literary plays are produced, popularity, according to the customary usage of the word, scarcely can be expected. An appeal is being made to a clientele limited to those who take an interest in a play and the way it is acted, rather than in the personalities of the players.

It is fair to suppose that the usual devices, such as stage receptions, intended to bring about an acquaintance between the actors and the audience, will not be in evidence at the Marlowe Theatre. New plays will be tried and old plays that never were popular will be staged. If this venture pays

A belief that more than thirty cents may be charged for a seat if more than that equivalent is offered on the stage is being followed, and the performances of the first two weeks justify an advance in customary stock prices.

Actors of high repute have been engaged, among them several who have gained reputations in Broadway productions. It appears that in Maud Gilbert the company has a leading woman of exceptional ability, and the management has been fortunate in securing other able players, particularly Pauline Lord, who in *The Talker*, at the Harris Theatre last year, gave one of the most notably sincere performances of the season.

With such players as these, interesting performances may be looked for at the Orpheum. It is to be hoped that judgment shown in the selection of plays may equal that displayed in the choice of actors.

THE STOCK MAN.

## "THE RIGHT PRINCESS."

DENVER, COLO. (Special).—For their closing week at Lakeside the Fealy-Durkin Stock company presented a new play, Clara Louise Burnham's dramatization of her own novel, "The Right Princess." The play was presented in Chicago last Spring by Mr. Durkin and Miss Fealy, and met with

Princess. Miss Carey was a lovable Aunt Eleanor, and as Saunders, the valet to Billy, Alfred Hudson, Jr., was a close second to the "star." Marcia Harris, who played Aunt Myra, a New England spinster, with the production when it was tried in Chicago, was especially engaged for her old part.

Mr. Durkin and Miss Fealy were so well pleased with the reception of the piece in Denver that they will take it on the road for a tour beginning about the first of the new year. In the meantime they will play the leads at the Alcazar Theatre, San Francisco, for a term of eight weeks.

GRANVILLE F. STURGIS.

## JOHN CRAIG AT HIS BEST.

BOSTON, MASS. (Special).—John Craig's promised production of *The Third Degree* is on this week at the Castle Square. Mr. Craig, of course, plays the lawyer. That he is effective in the part was to be expected, for he seems to be particularly at home in playing professional men, as will be remembered from *The End of the Bridge* and *An Enemy of the People*. Mary Young is also at her best as Annie Jeffries. Mr. Craig is planning a production of *Macbeth*, and in addition to the annual Harvard prize play he will mount during the year two other plays by young dramatists, *The Butterfly Baronet*, by Robert N. Snow, and *Adele Disposes*, by Heywood Brown, a recent Harvard graduate. Mr. Craig has renewed his lease of the Castle Square,

into competition with William H. Crane, giving *Father and the Boys*.

Manager Poll is seeking a site for a new theatre, to be ready when his present lease of the Whitney property runs out, two years hence, and rumor has fixed on about a dozen different sites. But the latest developments look as if it would be located on Worthington Street, nearer Main Street, than the present house.

EDWIN DWIGHT.

## STOCK IN REMODELED THEATRE.

ALLENTOWN, PA. (Special).—The Nollaw, formerly a moving picture house, has been leased by Callahan and Smith of New York, who have remodeled the house, built a commodious stage and furnished it with ample scenery and accessories suitable for the class of plays to be presented. The new theatre will be known as the Lyceum and has a seating capacity of nearly 1,400. The Callsmith Stock company has been engaged for the season and it is the intention of the management to furnish high class plays. Popular prices will rule with every seat reserved. The executive staff includes Frank L. Callahan, manager, Will H. Smith, stage director, and Allen P. Well, treasurer.

W. D. KINCAID.

## THEIR 666TH PERFORMANCE.

The Grace Hayward Associate Players began their third year at Oak Park, Ill., Sept. 2, in *A Woman's Way*. It was the 666th performance of this company at the



Louise Randolph has won a signal artistic success with the Marlowe Players, which she organized and established at the New Marlowe Theatre in Chicago. The Board of Directors of the Chicago Theatre Society, who sponsored the Drama Players in that city last season, has invited the

Marlowe Players to appear at the Fine Arts Theatre for three or four weeks at the close of the regular season at the New Marlowe. The above picture represents the complete company as called for rehearsal the first week, the picture being taken in front of the Marlowe Theatre. The names follow:

1, C. C. Weaver; 2, John Davis; 3, Agnes Dornette; 4, Roberta Brennan; 5, Josephine Robinson; 6, L. I. Montague, business-manager; 7, Frederic Sullivan, stage director; 8, Sanford C. McKnight, president and general manager; 9, Charles Mather; 10, Isabelle Gunn; 11, Ethel Wright; 12, Arthur

Buchanan; 13, Kenneth Whitehead; 14, Ernest Cassart; 15, Dixie Hines, press representative; 16, W. L. Thorne; 17, Louise Randolph, leading woman and art director; 18, Ian MacLaren, leading man; 19, Richard Morgan; 20, Marguerite Van Sickle; 21, Elsie Randolph; 22, Katherine Webb.

It will be because a critical and educated public has been satisfied.

And if there is such a public in Chicago, why should there not be another in New York? We have stock companies, to be sure, and ones that fully satisfy their followers; but we have no organization with the professed aims of the Marlowe Players.

Among theatregoers of this city there must be many ready to become patrons of a house where the prices are not exorbitant and where the quality of the entertainment is assured. Not a large public, maybe, but one that would grow as the name of the house came to have a meaning. It might be worth trying.

Meanwhile the new régime at the Orpheum Theatre in Jersey City should not pass without mention when advances in stock productions are being considered. Instead of cheap attractions, such as formerly filled this house, the management has installed a truly worthy stock company and is not sparing money in offering complete productions.

some success. Since then it has been freshened up and smoothed in the rough places, and now stands as a delightful comedy dealing seriously with a Christian Science problem.

The story, briefly told, is this: Sir William Hereford ten years before the opening of the play had been placed by his cousin, Guy Hereford, the next in line for the title in event of Sir William's death, upon a vicious horse, which threw him, causing retarded mental development, so that now, at the age of twenty-four, he is but a boy with all the passions and uncontrolled temper of a fitful child. There is no hope of recovery unless some means can be found of awakening his mentality. To this end his aunt, who is his guardian, has him brought to a house on Long Island Sound. Their New England housekeeper has a niece who has just graduated from the Normal school, and who is permitted to spend the summer with her in the home she is managing. This niece is a Christian Scientist who eventually makes a convert of Billy and transforms him into a normal man.

James Durkin had as Billy a role which admirably fitted him, and his handling of it was masterly. Maude Fealy never was more sweet or charming than as the Right

which gives him five more years after this year.

At the St. James, *Thais*, which was put on last week with much scenic splendor, is continuing this week. The St. James secured the scenery in which the play was set during its performances in New York. Katherine Gray acts *Thais* with her usual intelligence. Theodore Friebs as the hermit, renamed Daniel, successfully bears comparison with Tyrone Power, and Robert T. Haines is a handsome and effective Nicolas. It was a performance of much more than ordinary finish, of a play that does not carry with it, in its double adaptation from the Anatole France original, much of the original and peculiar force of the story. Mr. Gulesian is to be congratulated on the unusual strength of his company. A production of Mrs. Burnett's *The Dawn of a To-morrow* is in preparation.

FORREST ISARD.

## POLI CONSIDERS NEW SITE.

SPRINGFIELD, MASS. (Special).—The Poll Stock company gave *Salome* June 28-31, followed by *Nobody's Widow* 2-7, both plays being well presented. Week 9-14 they went

Warrington Theatre. Grace Hayward was cordially received and Albert Morrison, the new leading man, made a favorable impression. Other new members of the company did well and the return of old favorites was welcomed.

## LONG COMPANY STARTS WELL.

The Frank E. Long Stock company reports large business during the first four weeks of its season. At Red Oak, Ia., week of Sept. 2, the company broke the house record for a week's engagement. Warren Noble has joined the company, replacing Joseph Berry and Jane Chester has replaced Kate Stein.

## NORTHAMPTON STOCK CONSIDERED.

NORTHAMPTON, MASS. (Special).—An interesting experiment is being considered by the trustees of the Academy of Music, Northampton's municipal theatre. If it is carried through Bertram Harrison, of Boston, next month will assume direction with Charlotte Bannan, of Portsmouth, O., Smith, '05, as resident manager. Plays are to be given by a resident high-class



stock company, with changes of bill as frequently as seems desirable. Manager Potter, who has not yet severed his connection with the house, has made important bookings, which it is to be hoped will stand. The object of the new plan is to eliminate the low grade "shows" and to give the local public, which includes a college element of 1,500 to 2,000 persons, an opportunity to witness good performances.

MARY E. BARWATER.

#### WITH BROOKLYN STOCKS.

BROOKLYN, N. Y. (Special).—The Greenpoint Players were seen in a most creditable performance of *The Great Divide* last week. Adria Anslee rose to every opportunity in the role of Ruth Jordan while Robert Gleckler did justice to the part of Stephen Ghent. Nora Shelby opened with the company as ingenue. Her portrayal was a charming bit of acting. Jerome Storm, Harry McKee, and William Macaulay were seen to good advantage. This week, *The Thief*.

Mae Desmond found a role very much to her liking in *A Woman's Way*, at the Gotham Theatre. Alfred Swenson gave a capital portrayal of the husband, while Frances McGrath won favor by her clever performance. Frank Beamish, Kate Woods Fiske, Loria Palmer, and James Kyle MacCurdy were all seen to good advantage in their respective parts. The play was staged under the capable direction of Raymond Capp. This week, *The Third Degree*.

At the Crescent Theatre, Mabel Montgomery and George Allison divided honors in a production of *The Third Degree*. Their work was delightful. Joseph Eggerton's conception of Captain Clinton would have pleased the author, while the support given by M. J. Briggs, William Everts, and Charles Schofield was a credit to the production. Others in the cast were Gertrude Rivers, Daniel E. Hanlon, Frederick Smith, M. H. Harriman, and Clarence Mack. This week, *Mother*.

The Minister's Sweetheart was revived at Phillips's Lyceum Theatre with Pearl Grey in the title role. She delighted the Lyceum's patrons, while Arlene Bennett scored as Polly Bell. The production was staged under the direction of Thaddeus Gray.

J. LEROY DRUG.

#### BAKER STOCK IN PORTLAND.

The new Baker Stock company opened at the Baker Theatre, Portland, Ore., Sept. 9, in *The Deserters*. The Call of the North is being played this week. Alice Fleming, leading woman, and William Bernard, stage director, are old favorites now with the company.

#### PERRY COMPANY HAS GOOD WEEK.

Augusta Perry and her stock company had a most successful week Sept. 9-14 at the Loomer Theatre, Willimantic, Conn. A large party from the State Normal School attended one of the performances. Plays given were *Girl and the Parson*, *Beware of Men*, *Camille*, *Daughter of Fate*, *Power of Money*, *A Squaw's Love*, *Soldier's Sweetheart*, *Resurrection*, *A Soldier of the Empire*, and *Sapho*.

#### GREW TO PLAY WINTER SEASON.

William Grew has remodeled the Lyric Theatre, St. Joseph, Mo., and will open a Winter season of stock Sept. 29. The more popular members of the company that has been playing in St. Joseph, the past Summer, will be retained.

#### THOMPSON-WOODS COMPANY OPENS.

The Thompson-Woods Stock company opened in *The Dawn of a Tomorrow* at Hathaway's Theatre, Brockton, Mass., Sept. 9-14, playing to large audiences. Lucille Spinney as Glad, Sam A. Mcbany and William B. Freeman were particularly able members of a competent company. The Great John Ganton is being played this week.

#### FRANKLIN COMPANY IN PETROLIA.

The season at the Victoria Opera House, Petrolia, Ont., was opened by the Franklin Stock company, supporting Edwin Weaver, Sept. 2-6, in *The Little Christian*, *Pala*, *The Man of the Hour*, *They Are My People*, and *Molly Bawn*.

#### APPELL COMPANY CLOSSES.

The Appell Stock company closed in Niagara Falls, N. Y., Sept. 7 to a capacity house, completing an engagement covering over seven months. This is the longest engagement a stock company has ever had in Niagara Falls, and its return will be welcomed.

#### HOUSE TO BE REOPENED.

The Academy of Music, Kalamazoo, Mich., which has remained dark for the past two seasons, will be reopened about Sept. 20 with a permanent stock company, changing plays three times weekly.

#### "THE COMMANDING OFFICER" FIRST PLAY

The Richmond Stock company, at Stapleton, S. I., opened the season last week with Theodore Burt Sayer's military drama, *The Commanding Officer*, and was greeted by a capacity house. Robert Le Sueur as Colonel Archer commanded admiration, while Norma Winslow gave a fine performance of the

governess and was enthusiastically received, as was Sophia Allen. Others winning applause were Elizabeth Brock, Kenneth Blöbe, DeWitt J. Newing, and James J. Galloway. This week, *The Commuters*.

#### TO PLACE COMPANY IN CAMBRIDGE.

The Cambridge Theatre, at Cambridge, Mass., will be opened Sept. 23 by the Cambridge Stock company, under the management of Harold E. Chase. Following the death of William Landle, Mr. Chase secured control of the theatre and is now making his first venture as a manager. He is a native of Cambridge and has had considerable experience as an actor with stock companies. The opening production will be *Alias Jimmy Valentine*. Among other plays to be given are *Paid in Full*, *The Liars*, and *The Wolf*.

#### STOCK NOTES.

The Opera House Players at Paterson, N. J., successfully produced *Green Stockings* Sept. 9-14. Charles W. Dingle and Henrietta Browne continue to please their audiences. The balance of the company rendered fine support and gave a very enjoyable performance. Manager Rehl promises a very elaborate production of *The Nigger* Sept. 16-21.

William Grew is planning to install a permanent stock company at the Lyric Theatre, St. Joseph, Mo.

Francis H. Sayles, late leading man with North Bros. at Cycle Park, Dallas, Texas, closed with that company Aug. 25, after a season of twenty weeks, to join the Horne Stock at New Castle, Pa., for leading business. He opened Sept. 2 as Jules Beaubien in *The Wolf*.

Rebecca Ridgely, who has been playing with the Ralph Kellard Stock company at the Wieting Opera House, Syracuse, N. Y., since last March, closed with the company Sept. 7, when the stock season ended. She has gone to Cleveland, O., to join the new Vaughan Glaser company, which will open at the New Duchess Theatre there, Sept. 16.

Edward Russell, after closing a seven months' stock engagement in New York, has signed with Oscar Hammerstein's *Naughty Marietta*.

Mildred Hyland, who has been re-engaged for the regular season with the Manhattan Players, Broad Street Theatre, Trenton, N. J., opened Sept. 2 in *The Spendthrift*.

Frederick Sullivan has joined the Marlowe Players in Chicago as stage director.

Arthur C. Howard recently completed eighteen weeks with the Barrow-Winniger Players at Lincoln, Neb., and has opened with the company in *The Man of the Hour* at the Columbia Theatre, Milwaukee, Wis.

The Pawa Shop, by William Anthony McGuire, which has been taken for production by Marvin and Kettering, will in all probability be given a trial by a stock company in Chicago. It is said to be of an unusual character.

Grace Hayward has completed her dramatization of George Barr McCutcheon's "Truxton King." It will be produced within the next six weeks at either the College or Warrington Theatre, Chicago, by the resident stock company.

The Horne Stock company opened a season at the Opera House, New Castle, Pa., with *The Wolf* as the initial production. At the Mercy of Tiberius, played last week, is being followed by *Beverly of Graustark*.

The Harper Stock company has closed its engagement at Olympic Park, McKeesport, Pa., and Hugh Harper, who managed the company, has become manager of the Altmeyer Theatre at McKeesport.

Lillian Lafferty joined the Hathaway Stock company, New Bedford, Mass., Sept. 9, and scored a big hit at Kitty Lane in *Alias Jimmy Valentine*.

Halton Powell's Stock company, week of Sept. 9, played at the Opera House, Wooster, O. These plays were given before well satisfied audiences: *Smith's Night Out*, *The Serpent and the Dove*, *The Morning After*, *The Beauty and the Banker*, *The Narrow Path*, and *College Life*.

Nora Shelby, who for two seasons supported Dustin Farnum in *Cameo Kirby*, opened at the Greenpoint Theatre, Brooklyn, Monday, Sept. 9, in *The Great Divide*. The new member of that company will be seen in ingenue roles. She is a grand-niece of the famous James Bowie, inventor of the Bowie knife, and was born in Louisiana. She will undoubtedly win popularity with the patrons of that theatre.

Frances McGrath opened Sept. 9 with B. F. Keith's *Gotham Players* in the ingenue role. Miss McGrath hails from Paterson, N. J., where she was very popular with the theatregoing public.

After an extensive trip through Europe Carolyn Gates, leading woman of the Orpheum Stock company in Philadelphia, Pa., returned last week and played the leading role in Mrs. Huntworth's *Experiment*. Miss Gates received a cordial reception and made a brief speech expressing her appreciation.

Andrew Bennison, a prominent member of the Liberty Stock company in Oakland, Cal., for the past few seasons, has closed his engagement there.

The Oscar Cook Stock company played a successful engagement at the Empire Theatre, Quincy, Ia., Sept. 2-7. Plays: *Capital and Labor*, *Tom, Dick and Harry*, *The Power of Politics*, *The Better Way*, *Jim the Westerner*, *The Girl from the West*.

## AMONG THE PUBLICITY MEN

Now, the suspicion grows whether the story about Pierre Loti, member of the French Academy and author of *The Daughter of Heaven*, refusing to give out interviews, was all a fable by W. W. Aulick, "with a purpose." More than one person around New York is expecting a deluge of interviews with the visitor when he comes to America soon, each reporter thinking that he has achieved wonders until he reads all the other interviews. Already one has appeared in the *New York American*. It was printed the other day under the signature of the Marquis de Castellane, and bore the Paris date line.

Well known in Northern New York for his work as a press agent in connection with local theatricals, Don Holbrook has been given a position in the Democratic State headquarters in New York, to advance the cause of the Democrats in the coming campaign. He will return to Watertown, his home, in October to take charge again of a Democratic canvass.

The move of Robin Hood from New York to Boston in the near future is predicted by Al. Strassman transferring his activities to the Hub.

A friendship that exists between Captain Arthur Henry Rostron, of the good ship *Carpathia*, and C. P. Grencker, press representative for the Winter Garden, was partly responsible for a stunt that Mr. Grencker worked on Thursday. He had one of the girls from the Winter Garden chorus rush up the gangplank as the steamship sailed, expressing a strong desire to go on the same ship with the captain. She was lowered down a rope ladder to a tugboat and taken back to the pier. The *New York Herald* used one inch and a half of the story, with the headline, "Chorus Girl Strives for Notoriety." She was spoken of simply as a "chorus girl in one of the Schubert's productions." The spelling is the *Herald's*.

Howard Herrick, general press representative for Orestes Ulysses Bean, is a real discoverer, in the opinion of W. B. Sill. It was Mr. Herrick who found the Yucatan vase which bears such a striking resemblance to the choking scene made famous by Weber and Fields. The old version of "I luff you, Mike," caused a discussion of pre-natal existences, until Lew and Joe issued an official denial that they were ever Aztecs.

To meet *A Scrape o' the Pen* half way, William Raymond Sill has gone to Canada and will not be back in New York until late this week. During his absence one of his schemes to draw attention to Hanky Panky at the Broadway Theatre is still working. This is none other than the trick of flying a kite above Broadway with a light imitation aeroplane and dummy attached to the string. A device by which the wind works the planes and causes the dummy to buck back and forth gives a touch of realism, and the Broadway crowd gazes upward to behold the airship and a banner of Hanky Panky.

Frames with pictures of four different plays appear in the valuable window of Hegeman's at the corner of Forty-second Street and Broadway. The drug store people surround them with an array of make-up supplies. The four plays advertised are *Hanky Panky*, *Ready Money*, *The Ne'er-Do-Well*, and *The Merry Countess*.

The Authors' Producing Company is taking other means to keep people informed of the play at the Lyric. They have acquired spreads of space in the costly theatrical columns and have scattered cards all over the city. Both contain favorable sentences clipped from reviews, many of which are unfavorable in general.

One of the many schemes to advertise *Little Miss Brown* is a postal card, evidently intended for out-of-town people. It reads: "When you come back to town the first question you will ask is, 'What is a good play to see?' Well, here is a tip: Don't miss *Little Miss Brown* at the new Forty-eighth Street Theatre—it's a scream. Remember *Over Night*? Well, this one is by the same author." And 'tis signed "Waiter." Wonder who he can be?

A small brown figure squats every evening under the light of the Gaiety Theatre sign, just far enough from the Broadway crowd to avoid trouble, and just near enough to attract attention. Soberly he looks about, as the crowd stares at him, and he turns to them a card on which is printed "666." He hangs on to it, also, with the tenacity that belongs to him as a bulldog, and he makes a clever advertisement for the play inside. From the fact



EDWIN WALLACE DUNN

that there is a cafe next door, and the pup has a fixed post within smelling distance of the swinging doors, it may be inferred, of course, that the play is of the police.

The advertisement is only a sample of the cleverness which characterizes publicity of Cohan and Harris attractions. The credit goes to Edwin Wallace Dunn, general press representative, who has filled that position for seven years. Before that he was ahead of various big productions on the road, back to the days when he held a position in the box-office of a St. Louis theatre. No narrow boundaries could hold in this gentleman of versatility, who regards the country as his field. And, like the pup who advertises *Officer 666*, he appears to have a dog gone good time adding fame to the name of Cohan and Harris. Also he explains away the difficulties of Raymond Hitchcock.

An exceptionally neat booklet of four pages has been sent out from the Schubert offices to call attention to the opening of *Fanny's First Play* at the Comedy Theatre. The booklet is printed on mauve with dainty gilt frame and violets strewn across the pages, and it offers a few well chosen words as to the two-year London run and the people who have praised the play.

Dixie Hines went to Chicago last week on a hurried trip to look after publicity for the Marlowe Players in Chicago.

Henry E. Smith is ahead of *The Gamblers* company that goes to the Pacific Coast. He is in Jersey City this week preparing for the opening there next Monday.

Returning to his office last week, James E. Sheagreen, general press representative for Henry W. Savage, found that he was not altogether well yet, and went away again to Canada for two weeks more of rest. Percy Heath continues to have charge of the press desk.

R. A. Mitchell is ahead of *The Siren*.

In lieu of a name for the new Victor Herbert opera, the Joseph M. Gaites press sheet speaks of it as "Victor Herbert's masterpiece." Will A. Page says that Mr. Gaites decided on this and Mr. Herbert modestly consented. The billboards will so announce it.



## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

### ALABAMA.

**MOBILE.**—THEATRE: The Old Homestead 14.—ITEM: H. C. Fourton, representing the Wells Amusement Co., has been named as local manager for the Lyric for this season. Popular priced vaudeville will begin Sept. 25. Mr. Fourton, who succeeds Gaston Neuprik as manager, formerly managed a house in Savannah, Ga., leased by the Wells co.

### CALIFORNIA.

**OAKLAND.**—MACDONOUGH: James K. Jackett in The Grain of Dust and A Man on Horseback 1-7; good performance, to fair attendance.—THE LIBERTY: Bishop's Players presented The Fourth Estate 2-7; fine production, to capacity houses.—THE OPIUM: Alden Ayres in The Call of the Wild 1-7; headliner. Mrs. Gene Hedges and Charlie Case also good.—THE COLUMBIA: Dillon and King in Splash 1-7; performance and attendance fair.—FANTASIES: Advanced vaudeville 1-7 to good attendance.

**SAN FRANCISCO.**—COLUMBIA: Pomander Walk closed engagement 10.—ALCANTARA: Laurette Taylor in Seven Sisters 1-8; business good.—COURT: Bought and Paid For; big success; original New York cast.—SAVOY: Kolb and Dill in A Pack of Pickens; business good.—ITEM: Barnum and Bailey's Circus 6-10.—Georgia Woodthorpe, a San Francisco girl, has gone East to resume her part in Kismet. She has been a favorite here for many years. She is a sister to Budd Woodthorpe, who used to be with Nat Goodwin.

**FRESNO.**—BARTON: Mikado, with De Wolf Hopper and all-star co., Aug. 28 to capacity. July Mine 10.

### COLORADO.

**COLORADO SPRINGS.**—BURNS: No body's Widow 2-7. Merely Mary Aug 9-14; good business.—OPERA HOUSE: Officer 666 9.—ITEM: Sells-Photo Circus 9-11.

### CONNECTICUT.

**BRIDGEPORT.**—LYRIO: Eleanor Cleveland and her co. are drawing good audiences in Mrs. Temple's Telegram 2-7. The Great Divide 9-14.—POLA'S: Thais, as given by Pola's Stock co., 2-7 was adequately mounted and capably acted. Wilson Hummel, Margarita Starr, and Wilson Melrose shared first honors. Checkers 9-14.—PARK: The Big Gaiety Co. Burlesquers Aug. 20-31 had fair business and a good entertainment. The Traveling Salesman 3 did well. Ed. Lee Wrothe and Ginger Girls 8-7.

**NEW BRITAIN.**—RUSKIN LYCEUM: Helen Grace Aug. 20-31 closed to phenomenal business. Mutt and Jeff 12.

**WATERBURY.**—JACOBS: The Poll Stock co. in Thais 9-14 pleased large audiences.—POLA'S: Mutt and Jeff 14.

### FLORIDA.

**JACKSONVILLE.**—DUVAL: Eddie Black Stock co. in Capital vs. Labor 1-3; fair business. Same co. in Indiana Folks and Finnigan's Fortune 4-7; fair business. The Old Homestead 8; good co.; fair business.—ORPHEUM: Three Hickey Brothers, Clark and Devereaux, Frank and Gladson, Larry and Benjamin, and Bonnie Babb 1-7; fair bill and business.—OSTRICH FARM: Alonzo Caruso, the Howards, and motion pictures 1-7; fair attendance.

### GEORGIA.

**SAVANNAH.**—THEATRE: The Old Homestead 7 drew two good-sized houses; performance fair. For five nights, commencing 9, The Garden of Allah and Nat C. Goodwin in Oliver Twist in motion pictures drew crowded houses. The Confession 14.

### ILLINOIS.

**JOLIET.**—THEATRE: Season opened with A Romance of the Underworld Aug. 31; excellent co.; good business. The Girl in the Taxi 1 pleased good business. The Rosary 2, matinee and night, pleased capacity business. The Thief 7 pleased fair house. Sarah Padden in Kindling 8 pleased good business. The Fortune Hunter 14. Graustark 15. Bunt Pulla the String 19.—ORPHEUM: Opened vaudeville season 10 and has been doing a splendid business.—ITEM: The Joliet Theatre is under new management. Harry Grampa, the popular young Elk and formerly the business manager and treasurer, has been made manager. He will be assisted by F. H. Swanson, who is to be the business manager and treasurer.

**BLOOMINGTON.**—CHATTERTON: The City Aug. 31 pleased good business. The Rosary 2; fair co. to good business. The Girl from Rec-

tor's 7; poor co. and business. The Fortune Hunter 9 pleased fair house. The Monte Carlo Girls 10; fair, to big business.—ITEM: The Wallace-Hagenbeck shows are billed 22 and are the only tent show to play here this year.

**PRINCETON.**—APOLLO: The Sherman Stock co. 2-7 (Fair Week) pleased good business. Plays: The Runaway Wife, The Countess, My Friend from Arkansas, The Village Vagabond, Just Plain Folks, What Happened to Brown.—ITEMS: The Musical Stuff 4-7 were an added attraction at the Apollo Theatre.—ARENA: Hagenbeck-Wallace Circus 17.

**DECATUR.**—POWERS: Hans Roberts in Ready Money 6 pleased big house. Got a Match 7, matinee and night; fair house. The Fortune Hunter 8 matinee and night.—NEW EMPRESS and BLUOU: Good vaudeville bills.—ITEM: Decatur's three theatres opened the first week in September, and have done good business, considering the hot weather.

**ROCKFORD.**—GRAND: Season opened Aug. 29 with Holbrook Bill in A Romance of the Underworld; fair business. The Shepherd of the Hills 30, 31; fair houses. The City 2. Sarah Padden in Kindling 6, 7; fair houses.—ITEM: Charles Lamb, formerly of Aurora, Ill., has become manager of the Grand.

**TAYLORVILLE.**—ELKS: Jack Bessy Stock co. 2-7 gave satisfactory business good despite the intense heat. Plays: The Suffragette, Love and Politics, Home Run, The Girl from Home, A Mad Marriage, and The Man from the West. The Servant in the House 15.

**AURORA.**—GRAND: The Girl in the Taxi 2; two performances; good co. and business. The Monte Carlo Girls 7; fair, to medium business. The Thief 8; matinee and night; good co.; pleased.—FOLK: The Kelly-Shuster co. entertained good business 2-8.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE: Ready Money 4; good co.; pleased fair business. The Merry Widow Remarried 7; good co.; pleased medium-sized audience.—ITEM: Good vaudeville bills at the Majestic and Gaiety theatres.

**DIXON.**—OPERA: Season opened by Sarah Padden in Kindling 4; production pleased a nearly full house.—FAMILY: Attractive vaudeville and motion pictures to good business 1-7.—PRINCESSES: First-class motion pictures to good business 1-7.

**MORRISON.**—AUDITORIUM: The Lottery Man Aug. 31; very good, to satisfactory business. The City 4, with Hugo Koch in the leading role, pleased a large audience. Graustark 5, 6; fine attraction; two full houses.

**STREATOR.**—PLUMB: Sarah Padden in Kindling 3; excellent; poor business on account of heat. Thief 6; fair business; pleased. Bunch of Keys 8; good attendance.

**CANTON.**—PRINCESSES: The Fortune Hunter 4; good co.; pleased fair house. Jack Bessy Stock co. 8-14.

### INDIANA.

**ROCHESTER.**—ACADEMY OF MUSIC: John Raymond in Little Miss Susan; well balanced co. pleased good business 5. Cornell-Price Repertoire co. 9-14.—KAE MCGEE and STAR: Vaudeville and moving pictures.

**MICHIGAN CITY.**—ORPHEUM: The Seminary Girls 5-9 played to fair business and pleased. The Lion and the Mouse 15. The Spring Maid 16.

**HAMMOND.**—THEATRE: The Rosary 8; fine co.; pleased fair house.—ORPHEUM: Excellent vaudeville bill 13-15 to packed houses.

**FRANKFORT.**—THE BLINN: George Sidney and co. in Busy Day 9 pleased good house. Fair of Country Kids 17.

**ANGOLA.**—CHOKON OPERA HOUSE: The Third Degree 6; excellent co., to small house.

### IOWA.

**WATERLOO.**—THEATRE: The Arab 2; uninteresting play to small business. May Stewart 13. Hugo Koch in The City 14.—ITEM: Louis Rosenthal, of Chicago, who was here as manager of The Arab, has bought a tract of land at Grand Heights, a suburb of Waterloo, and will erect a residence for himself and twelve bungalows which he will rent to his theatrical friends. Ten of them are already rented. The little resort will be known as Rose Cliff. Mr. Rosenthal is a brother of Jake Rosenthal, manager of the Majestic Theatre at Dubuque, Ia.

**BURLINGTON.**—GRAND OPERA HOUSE: Season opened with Within the Law Aug. 23; return date booked later. The Servant in the House 1. Butterfly Girl, a local musical show with amateurs, written by Walter Stone, a local playwright, pleased and drew well. Will be produced in Mt. Pleasant, Ia. Graustark 5. Kindling, with Sarah Padden, 12. May Stewart in Twelfth Night 7. The Arab 15. Jack Bessy and co. week of 18.

**DES MOINES.**—BERCHEL: Shepherd of the Hills 6 pleased good business.—PRINCESSES: The Dawn of Tomorrow 1-7 pleased large audience.—ORPHEUM: Salerno, Rosette, Graham Moffat's Players, Denmore and Light, Paulhan Team, and Dare Brothers 1-7; fair bill; good business.—MAJESTIC: George W. Jinks and Ada Mauri headed vaudeville 1-4 and William Morrow and co. 5-7; good business.

**DUBUQUE.**—GRAND: The City 8; light business. Sheehan's English Opera co. in 11 Trovatore 10. Dora Thorne 14. My Western Girl 15.—AIRDOME: Gaiety Stock co. in East Lynne 5-7. Driven from Home 9-11. Just Plain Molly 12-14.—ITEM: John MacLay, manager, and Emma Behnke, ticket seller, of the Grand, were married on 8, and are now East on their wedding tour.

**GRINNELL.**—COLONIAL: Chase-Lister Stock co. in repertoire 2-7; good business during Grinnell Fair Week.

**CLINTON.**—THEATRE: East Lynne 7 pleased two fair-sized audiences.

**PERRY.**—GRAND: Season opened with The Arab 11. The City Oct. 3.

### KANSAS.

**CONCORDIA.**—BROWN GRAND: Season opened with Hillman Stock co. for week 18-21.—ITEM: The Brown Grand was recently donated to the city by Mrs. N. B. Brown and Mrs. E. V. D. Brown, and George Layton was made manager by the City Council.

**FORT SCOTT.**—AIRDOME: The Alton Players to fair business week ending 7. The Bailey-Lockwood co. open 9 for one week.

### KENTUCKY.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE: The Rosary 7; fair house; good performance. Alma Where Do You Live? 10; satisfactory performance, to fair house.

**BOWLING GREEN.**—OPERA HOUSE: Mark Lee's Musical Comedy co. and pictures 2-7 to big business. Regular season opened 13 with Alma, Where Do You Live?

**PARIS.**—GRAND: Coburn's Minstrels 4 pleased good business. The Rosary 9; fair co.; good business. Loran H. Howe 10; good house.

### MAINE.

**ROCKLAND.**—THEATRE: Capacity business to pictures and vaudeville 9-14. Mayor Fitzgerald, of Boston, at the Arcade, delighted his audience with his famous vocal offerings. Sweet Adeline.—NEW EMPRESS: Photographs to good business.—ITEM: Marcia Mainelli, ingenue of the Get-Rich-Quick Wallingford Western co., writes that the co. did a thriving business when it opened in Toronto, Can., Fair Week. Miss Mainelli is also understudying the lead in the comedy. She was formerly in The Arcadians.

**BANGOR.**—OPERA HOUSE: Officer 666, presented by fair co., 6 had good house. Kirk Urban co. closed 7, and during the week pleased large audiences with The Parish Priest, The Man of the Hour, Wildfire, Raffles, The Sign of the Four, The Golden Rule, and The Dairy Farm co., and performance excellent. The Pink Lady 16. Trail of the Lonesome Pine 18. Alma 20. The Million 26.

**LEWISTON.**—EMPIRE: Taylor Stock co. closed a week of good business 7. Officer 666 9; good co.; fair house. Daniel Hamilton, a Lewiston boy, was given several well-deserved curtain calls for his good work. Paul Marcel and his French Dramatic co. 10 pleased a crowded house with L'Amour Vainqueur.

**AUGUSTA.**—OPERA HOUSE: Season opened Aug. 31 with Julie King in The Yankee Girl; excellent production; large house. Officer 666 7 pleased well-filled house. The Pink Lady 17.

### MARYLAND.

**BALTIMORE.**—FORD'S: Tom Lewis in an excellent revival of The Yankee Prince was the attraction 8-14; good business all week. Sept. 10, for the first time on any stage Joseph M. Gailes offered Frittle Schert in The Love Water, a musical version of the story of the boy who killed Miller in The Rainbow 22-29.—AUDITORIUM: Paul J. Rainey's African Hunt Pictures have been drawing large box-office receipts, and will remain for another week.—ACADEMY: The regular season will open with A. A. Atec Romance by O. U. Bennett. At present this house is offering high-class vaudeville from the Nixon Theatre, Philadelphia.—MARYLAND: Bill of unusual merit headed by McIntyre and Heath. Others on the bill are Clara Clayton, Harry Linton, Lillian Wilson, Robert Fulgore, Three Lonesome Romantics, and Deland and the Apollo Trio.—HOLLIDAY: The Kliment and Gassolo Stock co. offered The Factory Girl 8-14; good performance. The Montana Limited 18-21.—EMPIRE: The Gay Widows was the attraction last week. The Big Review 19-21.—GAIETY: The Merry Whirl pleased fairly well. Ben Welch 14-21.

**CUMBERLAND.**—MARYLAND: The season opened with The Smart Set, matinee and night, Aug. 24; co. and business only fair. Vaudeville and pictures drew only capacity and pleased 26-31. Billy Allen Musical co. in musical comedies received by large houses and pleased 2-7. Vaudeville and pictures 9-13. Madame Sherry 14. Al. H. Wilson 16.—ITEMS: F. L. McGovern, local manager, and Daisy Bishop, of Lafayette, Pa., were married 8. Mr. McGovern and his bride have secured apartments adjoining the local theatre. Since his stay in Cumberland Mr. McGovern has made many friends.—All of the theatres did a big business 2-7, owing to the many visitors in the city on account of the Home Coming celebration.

### MASSACHUSETTS.

**SPRINGFIELD.**—COURT SQUARE: Rose Stahl did a large business with a return visit in Maggie Pepper Aug. 31, and the revived minstrel combination, Primrose and Dockstader, was twice the popular attraction for Labor Day throngs. Lew had a Roosevelt skit, making up effectively as a Park Teddy, and while cleverly telling at the matinee what he would do for Springfield if elected, Roosevelt himself was playing against him in a speech at Market Square. Lew's crowd paid, however. An amusing incident occurred when the minstrel band returned to the theatre from their noon street parade. Seeing a large gathering of people in front of a building a block beyond the theatre, instead of disbanding at the stage entrance they continued and played all their choice selections before the crowd, looking for an increased box-office business. There was no applause. It was the New England deaf mute convention being held here. Tim Murphy opened here 9-11 in his new play, Honest Jim Hunt. Important attractions are The Roman Hatbox Mystery 14. Alice Lord in Little Miss Fix-it 17. The Strive Maid, with Christie MacDonald, 24, 25, and The Rose Maid 28-29.

**FALL RIVER.**—SAVOY: The Town Marshal 7, matinee and night, with Louis Linton, Maudie Wilson, Sam Black, Louis Heron, William Pfarr, and Frank Layton in the cast; fair business and performance to good attendance. The Pink Lady 10, with Harry Deno, John E. Young, George Harvey, Millie Jarbeau, Olga De Raub, Vinie Bradcomb, and a strong co.; best of satisfaction to capacity.—ACADEMY: Capacity is the rule at every performance; excellent bills are offered week 9-14. Emma O'Neill, Charles Terrie and co., Dugan and Raymond, Le Roy, Wilson and Tom and Art Shaulding.—PREMIER: Attractions drew well.—BIJOU: The bills draw large patronage 9-14. U. S. A. Boys, Countess De Lafayette, Palardo, Clara and West, and Bert West.

**BOSTON.**—SHUBERT: A Butterfly on the Wheel.—MAJESTIC: The Million.—TRE-MONT: The Woman Haters' Club.—PLY-MOUTH: The Man from Home.—NORTON: The Greyhound.—PARK: Muzzle Penner.

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**LAWRENCE.**—COLONIAL: Primrose and Dockstader's Minstrels 7; good business. Alice Lloyd in Little Miss Fix-it 9; very good; large house. The Fortune Hunter 10 pleased good

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house. Office 606 16.—**OPERA HOUSE:** Malloy-Denison Stock co. in The Spendthrift 9-14; good business. Madame X 10-31.  
**NEW BEDFORD—THEATRE:** Alma. Where Do You Live pleased a large audience 4. The Pink Lady 11 delighted capacity. Alice Lloyd in Little Miss Fix-It 13. Office 666 20.  
**ATHOL.—ELLSWORTH OPERA HOUSE:** Alma. Where Do You Live? 9: good co., to satisfactory business.—**BROOKSIDE PARK:** Nashville Troubadours 9-14.  
**BROOKTON.—CITY:** Alma. Where Do You Live? 6, with May Latham in the title role, supported by a good co., did fair business.  
**HOLYOKE.—EMPIRE:** High-class vaudeville 9-14; business good.

**MICHIGAN.**

**DIG RAPIDS.—COLONIAL:** Margaret Illington in Kindling Aug. 28; well received by big house. Royal Slave 3; fair business and house. Shepherd of the Hills 20.  
**SAULT STE. MARIE.—SOU OPERA HOUSE:** Fort Brady Band Concert 6 pleased good business. The Shepherd of the Hills 9 pleased capacity.  
**ADRIAN.—CROWSWELL OPERA HOUSE:** The Third Degree 11; good co.; gave excellent satisfaction to large house. Chicago Stock co. 23-28.  
**COLDWATER.—TIRBITS:** The Holy City 2. Alice of Old Vincennes 9. Samba 13. The Rosary 17. The Balance 20.  
**KALAMAZOO.—FULLER:** The Balance 9 pleased fine business.

**MINNESOTA.**

**ST. PAUL.—METROPOLITAN:** The Woman 8-11. Marjorie Wood, James Sealey, and Austin Webb scored. Fanny Heinhart and Yiddish co. in Gabriel 13. Mother's Love, matinee, 14. American Children, evening, 14. Julian Eltinge 15-21.—**SHUBERT:** The Yoke, with Lida Kane, 8-14. Cow and the Moon 15-21. Bernard Day 22-25.—**GRAND:** Sam Rice and Daffydillie 8-14.—**ORPHEUM:** McConnell and Simpson in Right Girl Nonette. Ward Brothers, good bill 8-14.—**EMPIRE:** Lew Fields's Barber Shop; headliner 8-14.—**STAR:** French Maids 8-14.  
**COLUMBIA.—THEATRE:** The Rosary 4 pleased fair house; theatre is under management of R. H. Hall for third season and has been redecorated throughout. The Common Law 12. Coming; Louisiana Lou 24. Bunty Pulls the Strings Oct. 2.  
**SLEEPY EYE.—STANDARD OPERA HOUSE:** Perry's Kidnapped for a Million 9 pleased good house at popular prices. Paid in Full 10.  
**WINONA.—OPERA HOUSE:** The Wolf 1 pleased light business. The Rosary 2 drew fair house. The Yoke 6; light house; mediocre co. Chaucery Oct 16.

**MISSOURI.**

**KANSAS CITY.—SHUBERT:** A Romance of the Underworld 8-14 was received with genuine favor by large audiences. Holbrook Blinn is featured in the production, and does splendid work as the lawyer. Tom McDermott, Catherine Calvert shared in the honors as Doris Elliott, while an excellent supporting co. assisted the two principals. The four acts were all well staged. Ready Money 15-21.—**WILLIS WOOD:** Dustin Farnum in The Little Rebel 8-14 played to splendid business. Mary Minter is a big hit in the name part, her brilliant acting putting her quite on a plane with Mr. Farnum. William Luce, George Thatcher, Emerald Williams, and Morris Burr deserve special praise for well-played parts. Louisiana Lou 15-21.—**GRAND:** Maclyn Arbuckle and The Round Up held the boards at this theatre 8-14, playing to a very satisfactory week's business. The Common Law 15-21.—**AUDITORIUM:** Janet Priest in a big novelty musical comedy, called Baby Doll, played to good business at this house 8-14. Along with lots of good comedy and music was a small sized circus and vaudeville show. Miss Priest was, of course, cast in the name part and scored heavily as usual. Edward Westfield, W. R. Allen, Alcey Lovelace, Helen Hudson, Inez Baker, and others of the big co. were also well received. The play was attractively staged. The White Squaw 15-21.—**ORPHEUM:** Madame Butterfly was the topliner of an interesting bill at this theatre 8-14, that also included Watson's Farmer Circus. Deimos and Light Kaufman Brothers. Reba and Inez Kaufman, all pleasing.—**EMPIRE:** The Marine Band headed the bill at the Empire 8-14, scoring a big hit. Other acts were Herbert Brooks, John E. Murray, Krag's Trio, Irene and Bobby Smith, Ed Harty, Howard and co., all winning applause.—**GARDEN:** Another big twelve-act vaudeville bill at the Garden 8-14 drew large audiences nightly. Alva York, Divina Venus, Bessie Brownling, Bob Barron, Truena, La Boheme Trio, Bert Ross, Alfre, the Great Nilsson's Aerial Ballet, Six Abdallahs, Bob Albright and co., Beiding and Alex, and Miller and Cleveland were carded, and all pleased.—**CENTURY:** Queens of the Folies Bergere were the offering 8-14, with Joe Sullivan, Edward Clark, Anita Julius, and a big co. Watson's Reef Trust 15-21.—**GAYETY:** The Trocadero Barleaguers held the boards at the Gayety 8-14, opening to two big Sunday audiences. Frank Finney headed a capable co. of entertainers. Knickerbockers 15-21.—**ITEMS:** Miller Brothers 101 Ranch Show gave a two days' showing here 8, 9, and drew well. Electric Park has closed for the season, but the continued warm weather has encouraged the management to keep the big swimming pool open, and business there is as brisk as it has been all summer.—Fairmount Park still stays open, and is doing the usual good business. A big balloon race and other attractions 8 drew large crowds. D. KERRY CAMPBELL.

**ST. JOSEPH.—TOOTIE:** The Cow and the Moon 1-4 drew good business. Bernard Daily in Olive O'Hare 8-11.—**LYRUM:** The Shepherd of the Hills 1-4 by an excellent co. pleased good business. Leighton I. Stark and Alma Russell deserve special mention for their excellent character work. Al. Reeves's Beauty Show 8-12 played to crowded houses. Olive Fall in Miss Nobody from Starland 14.—**AIRTIME:** The William Grew Stock co. gave a successful presentation of The Sweetest Girl in Dixie 1-7 to good business. They closed their season 8-14 with The Ranch Girl.—**ITEM:** Harry Beaumont, who formerly managed the Pantares Theatre, will do so again this season. He opened the theatre 16. Musical acts will be principally featured by the Pantares circuit this season, and the new bill will open on Monday instead of Sunday, as formerly.  
**HANNIBAL.—PARK:** Dorothy Reeves co. in East Lynne and Jesse James 2 pleased two fair houses. The Common Law 9.

**LOUISIANA.—BURNETT-BUELL:** The Servant in the House 9; good house; well pleased. Louisiana Lou 12.

**NEBRASKA.**

**OMAHA.—ORPHEUM:** The attractions for week of 1 included Lockhart and Leddy, Ruba and Inez Kaufman, Watson's Farmer Circus, Robert and Lawrence Ward, Joseph Hart's Dinkelspiel's Christmas, Stein, Hume and Thomas, and the Ombras Trio.—**GAYETY:** Opened 1 to the usual large Sunday matinee with Al. Reeves's Beauty Show.—**BUG:** Queens of the Folies Bergere.—**BRANDS:** The Shepherd of the Hills 5-7. The Hawley Stock co. week of 8.—**BOYD:** The Cow and the Moon 5-7, to be followed by Within the Law.  
**LINCOLN.—OLIVER:** Miss Nobody from Starland 2-7; excellent co., to capacity houses.—**ORPHEUM:** Opening week excellent bill to capacity houses.—**LYRIO:** Vaudeville and pictures to capacity houses.—**CAPITOL BEACH:** This Summer park offered a number of extra attractions 2-7, and drew the largest crowds in its history.—**ITEM:** The Wortham and Allen Shows have the entire show privilege on the midway at the Nebraska State Fair, and did big business 2-7.

**NEW HAMPSHIRE.**

**PORTSMOUTH.—THEATRE:** Jere McLaughlin and co. in The Days of '81, Green and Blucher, comedians; George Reynolds, illustrated ballads, and the regular photoplays all to good business.—**LYRIO:** Vaudeville and pictures; the Tempo Trio, singing, talking, dancing; John Morrison in Irish ballads 5-7.—**YOU:** This house was reopened Aug. 31 with Norris Sisters, singing and dancing; Lillian Le Blanch, novelty musical act; Master Harry Cramer, phenomenal boy dancer; Clara Clifford, singer, and five reels of good pictures; business fair.  
**DOVER.—CITY OPERA HOUSE:** Six Imperial Dancers, Bessie Fox, singing and dancing comedienne; Brown, Delmore and Brown, comedy singing act, and good photo plays; pleased big business 5-7.—**EMPIRE:** Jim Ten Brooks Trio, musical comedy, and pictures delighted capacity 2-7.—**LYRIO:** Harper and Lovell, comedy sketch; Bud Carmis, boy soprano; Patterson Trio, singing musical, and dancing and pictures; pleased capacity 2-7.  
**MANCHESTER.—PARK:** Opened 9 with Primrose and Dockstader Jubilee; Minstrels, Office 666 10. The County Sheriff 11. First-class attractions have been booked for season.—**AUDITORIUM:** The Four Texas Tommy Dancers, Dave Rafale and co., and other acts drew well 5-7.—**MADDA BRIO:** Closed Labor Day.—**QUEEN:** Opened 2 with moving pictures under the management of W. L. Noyes.

**NEW JERSEY.**

**TRENTON.—TRENT:** John Mason in The Attack opened season 9. The Quaker Girl delighted fair houses 10, 11. Raymond Hitchcock in The Red Widow 12, 13. The Girl in the Taxi 14. Baby Mine 16. The Searchlight 18, 19.—**BROAD STREET:** The Manhattan Players presented The Rosary to fair houses week of 9.—**TAYLOR:** Vaudeville and motion pictures; big business.—**STATE:** Vaudeville and motion pictures; fair houses.  
**PATERSON.—OPERA HOUSE:** The Opera House Stock co. presented Green 8-14 to good business. Minstrels, Primrose and Dockstader's Minstrels delighted the house Aug. 30, 31. The Divorce Question drew well 9-14; co. and staging good.—**EMPIRE:** Queens of Paris 9-11. Crackerjacks 12-14, satisfied good business.—**ORPHEUM:** The Ladies 9-11. Darlings of Paris 12-14 drew good houses and pleased.  
**BURLINGTON.—AUDITORIUM:** Season opened 9 with The Girl in the Taxi; good performance; fair attendance. Mutt and Jeff 10.—**ITEMS:** Charles M. Lanning will continue to manage the Auditorium, and when the Circus gave two good performances to filled tents 5.  
**CAMDEN.—BROADWAY:** Keith's vaudeville bill 5-7 featured The Lawn Party, A. O. Duncan, ventriloquist, featured 9-11.—**TEMPLE:** Ames Cameron's Stock co. closed 4. Photoplays commenced 5.—**GRAND:** Continues photoplays.  
**WILDWOOD.—BLAKES:** How Baxter Butted in 2-4 pleased good business. The Devil 5-7 pleased.—**HUNT'S AIRDOME:** Sweetest Girl in Dixie 1 pleased large audience.  
**BRIDGEPORT.—CRITERION:** Madame Sherry opened season Aug. 30, and drew large audience; good co. Della Clarke in introduce Me 2; failed to please good attendance.

**NEW YORK.**

**BUFFALO.—STAR:** The Attack Aug. 20-31 scored. John Mason in the leading role; co. all very effective. Martha Hedman, a Swedish player, made her American debut, and won instant recognition as a leading woman of ability; very good business. Clifton Crawford in his musical comedy, My Best Girl played to good business 2-7. Henry Miller in The Rainbow 9-14.—**TEOK:** Within the Law created something of a sensation 2-7. The cast included Jane Cowl, Florence Nash, William B. Mack, and Dolson Mitchell; business good. Walker Whiteside in The Typhoon 9-14.—**SHRA'S:** All-star acts 2-7; capacity houses. The bill 9-14 included Bushy and co., Pearson and Golden, and others.—**GARDEN:** The Rose Sydel London Belles 2-7 produced the largest receipts in the history of this house. The Belman Show 9-14.—**LAFAYETTE:** The Darlings of Paris played to capacity business. The Girls from Jovland 9-14.  
**ALBANY.—HARMANUS BLECKER HALL:** Mildred Holland's success. The Power Behind the Throne, with Gertrude Fowler in the leading role, opened the regular season of the co-operative circuit plan 9-11 to good business. Aborn Opera co. in The Bohemian Girl 12, Mutt and Jeff 13, 14. The Price She Paid 15-18.—**EMPIRE:** Big business 9-14 with The World of Pleasure and The Winning Widow co., which provided high-class burlesque.—**ITEMS:** Mildred Holland was here last week directing the performances of The Power Behind the Throne. It is reported that Manager F. F. Proctor is negotiating for the new theatre now being erected in the West End by Contractor Kantrowitz. The Lyrice Theatre has been leased by the Lyrice Exhibition Co. and renamed the Lyrice Theatre. The policy of the house has not yet been announced by the new management. G. W. HERRICK.  
**ELMIRA.—ROCK'S:** The Manhattan Opera co. closed a successful engagement of 21 even weeks with a strong production of Red Feather 2-7 large business; notable work was

done by Sarah Edwards, Francis Lieb, Meade Foster, Tom Wythe, Raymond Crane, Arthur Burchley, Mae Foster, and Fred Emerson.—**LYCEUM:** Mutt and Jeff opened season after a week's rehearsal 2; two good houses closed. School Days 5; good house; pleased.—**MOZART:** Tom and Stigle Moore, Conetti and Johnny Russell and co. 2-4; excellent; large business.—**MAJESTIC:** Woodford's Animals and McCowan and Oals 2-4; good; large business.

**GLOVERSVILLE.—DARLING:** The season was auspiciously opened with Freckles 2; matinee and night to capacity. The Gambler 4; fair business; good production.—**ITEMS:** Manager Gant has a strong line of attractions booked for the season, among them Three Twins, Alma, Office 666, The Pink Lady, The Country Boy, Excuse Me, The Spring Maid, The Lion and the Mouse, Passion of the Third Floor Back, Bought and Paid For, and Bunty Pulls the Strings.—All the factories are running full time and everything indicates a very successful season.

**TROY.—RAND'S:** The Three Twins Aug. 30 annual good house. Charles K. Champion Stock co. 2-7; splendid business. Plays: The Price Women Pay, Alias Jimmie Valentine, The Deep Purple, The Mills of the Gods, Arizona, The Runaway Wife, What Happened to Jones, and The Reformer; co. fair. The Bohemian Girl 9, The Power Behind the Throne 14.—**BLADES OF TOR'S GRISWOLD:** First-class vaudeville and moving pictures continue to draw capacity houses.

**SCHENECTADY.—VAN CURLER OPERA HOUSE:** The Bohemian Girl 7 to two large and well pleased audiences. In Africa 9, with Charles Howe, leader, fair; business good. Played to good business. Mutt and Jeff 13 drew capacity houses. A Man's World 16-18. Bunty Pulls the Strings 20. Southern and Marlowe in Romeo and Juliet 26.

**CORNING.—OPERA HOUSE:** School Days 6 to good house. The Price 7; good co.; small house. The Whiteside-Stranes co. 9-14; good co.; pleased capacity house. Parisian Priest 9. Slave of the Mill 10. Shepherd of the Hills 11. The World and the Woman 12. Fifth Commandment 13. End of the Trail 14.

**SYRACUSE.—WIETING:** The Blue Bird attracted large houses and was much enjoyed 10-14.—**EMPIRE:** Madame Sherry to fair business 5-7. Donald Brian in The Siren gave pleasing performance to good-sized houses 9-11.—**BASTABLE:** Freckles attracted well 5-7. College Girls gave good burlesque performances to big houses 9-11.

**GLENS FALLS.—EMPIRE:** Rose Stahl in Maggie Pepper Aug. 29; excellent business and co. The Fortune Hunter 31; 8: afternoon and evening; business good; co. pleased. Three Twins 2; good business; production well liked. The Girl in the Taxi 5; fair business and co. Madame Sherry 4 pleased a fair-sized audience. Bohemian Girl 11.

**PALMYRA.—OPERA HOUSE:** Season will open 31 with The Girl from Broadway. De Rue Brothers' Minstrels 27, 28. Union Club Oct. 1. Vaudeville 5.—**ITEM:** Extensive repairs have been made in the Opera House. H. L. Averill, manager for the last twelve years, has renewed his contract.

**POUGHKEEPSIE.—COLLINGWOOD:** OPERA HOUSE: Mutt and Jeff 9 pleased good house. Vaudeville and pictures 10. The Common Law 11; excellent; fair attendance. Vaudeville and pictures 12-14. Blanche Ring in The Girl from Wall Street 16.

**JOHNSTOWN.—GRAND:** The Gambler 3; excellent performance to large business. The Woman in the Case 3; fine production to very good patronage. Constance Molleaux and Pearl J. Ford deserve special mention. Charles K. Champion and co. 9-14.

**SALAMANCA.—ANDREWS:** U. T. G. 5 pleased good business. Lynn Stock co. 9-14. Plays: For Her Sake, The Queen of the Rand, My Old Kentucky Home, Monte Cristo, Cinderella, and College Chums; excellent co.

**WOLCOTT.—GRAVES OPERA HOUSE:** De Rue Brothers' Minstrels 7 pleased good house. A Girl from Broadway 10.—**ITEM:** This season has started well and several first-class attractions have been booked.

**NEWBURGH.—ACADEMY OF MUSIC:** Madame Sherry Aug. 29; good business and performance. School Days 31; well played to large audience. The Bohemian Girl 2 to crowded house; pleasing performance.

**PERRY.—AUDITORIUM:** Season opened 10 with Freckles; good business and performance. Jack Lynn Stock co. 10-31 in Camille, Clouds and Sunshine, Queen of the Harem, Madame Sherry.

**ROME.—LYRIO:** The Gambler 5; good performance, to fair audience. The Lyrice Players closed season of stock attractions. Week of 9 Sadie Belgrade in repertoire of popular plays.

**FORT PLAIN.—THEATRE:** Madame Sherry 5; fine performance, to good business. Bernice Macroe gave fine portrayal of Yvonne. Sadie Belgrade Stock week of 15.

**GENEVA.—SMITH:** The Searchlight 6; a new play by William Fox Allen and Marion A. Hiler. In the cast are Robert Drouet, Eileen Errol, and William McVay.

**ROCHESTER.—LYRUM:** Madame Sherry 2-4. The Attack 6, 7. The Searchlight 9-11. The Siren 13, 14.—**BAKER:** Life's Shop Window 2-7. Madame X 9-14.

**LYONS.—MEMORIAL:** Sadie Belgrade Stock

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co. 2-7 closed their engagement to capacity; co. gave best of satisfaction. The Gambler 26.

**WELLSVILLE.—BALDWIN'S:** Freckles pleased 5. School Days co. pleased good house 9. The Gambler 13. Madame Sherry 16.

**NEWARK.—OPERA HOUSE:** Human Hearts 7 pleased big business. De Rue Brothers' Minstrels 13. The Gambler 28.

**NIAGARA FALLS.—INTERNATIONAL:** The Woman in the Case 5-7.—**CATABACT:** Vaudeville to fair business.

**SHREKINER.—GRAND OPERA HOUSE:** Human Hearts 4 pleased good business. Beverly of Gramercy 10.

**AUBURN.—JEFFERSON:** Lady in the Case 7; fair business. Madame Sherry 11.

**NORTH CAROLINA.**

**SALISBURY.—GRUBB:** Season opened Aug. 30 with The Balkan Princess; good show; fair audience. Naughty Marietta, with Florence

Kindly mention DRAMATIC MIRROR when you write advertisers.



Webster in the stellar role, pleased a good house 8. Mutt and Jeff 17.  
**GREENSBORO**.—GRAND: The Confession 7. A. G. Field's Minstrels 10. Forty-five Minutes from Broadway 13. The Goose Girl 14.

### NORTH DAKOTA.

**WHAPETON**.—OPERA HOUSE: Opened season 5 with The Prince of To-night; excellent performance; pleased crowded house.

### OHIO.

**NEWARK**.—AUDITORIUM: The season was opened Aug. 31 with Gene Lanecka in The Spring Maid to two large and well-pleased audiences. Miss Lanecka scored a decided hit, as did J. H. Goldsmith, Harry Short and Hattie Fox. Pictures will be seen until 19, when George Evans's Honey Boy Minstrels will appear.—ITEMS: The Musical Notaries, who have been spending the summer at Buckeye Lake, have organized a musical comedy co. and went on the road 16, opening at Nelsonville, O. They are presenting a repertoire of plays at popular prices.—TREASURER Al. Dougherty, who has been at the Auditorium for the past five years, has resigned. He will be succeeded by Harry Bess of McKeesport, Pa., who was with Manager Johnson at that city last season.

**CANTON**.—GRAND OPERA HOUSE: Opened 2 with Arthur Chatterton and a competent cast in a repertoire of modern plays. In spite of hot weather and strong opposition business has been large. The Man of the Hour, The Man on the Box, Iphigenia, The Prisoner of Zenda, Paid in Full, Brewster's Millions, and The House of a Thousand Candles; all pleased large audiences.—ORPHEUM: Opened with vaudeville 3.—ITEM: Work of the new Lyceum Theatre is being pushed rapidly. This house will be managed by H. W. Abrams, and will present U. B. O. attractions.

**COLUMBUS**.—SOUTHERN: My Wife's Family 9-11.—HARTMAN: Dark week 9.—HIGH STREET: The Country Boy week 9. John O'Donnell in Hollering Shamus week 10.—KEITH'S: Detective Kean, Rhombus's Athletic Girls, Lyons and Yocco, Kenny, Nobody and Piatt, Harry Breen, Stickney's Circus, Wilson and Pearson, and Martels 9-14.—BROADWAY: Maryanne, Neraro and Marcano, Chick Cooper, Ed. Gilmore, Cassady, Longton and co. in The Smoke Queen Verita-Clark Trio 9-14.—GRAND and Orlantery: Dark 9-14.

**EAST LIVERPOOL**.—CERAMIC: Gene Lanecka in The Spring Maid Aug. 30; opened season 1 with a capacity business. The performance, Richy O'Leary in Zig Zag Alley 31 pleased good business. Marshall Parham in The Littlest Rebel 10. The Servant in the House 15.—AMERICAN: Hartman-Wallace Players in The Lion and the Mouse 2-4. The Tenderfoot's Turn 3-7; pleasing performance. The business, Clouds and Sunshine 9-11.—LYRIC and COLUMBIA: Motion pictures to fine business.

**YOUNGSTOWN**.—GRAND OPERA HOUSE: In Sunny Spain Aug. 29-31; fair co. to medium business. Gene Lanecka in The Spring Maid 3-5; pleased good business.—PARK: V. C. Nugent and co. in The Squarer, Primrose Four 2-4 pleased packed houses.—PRINCESS: Vaudeville and pictures 2-4 played to large business.—IDORA PARK: Vaudeville 5-7, playing to good business.—BALMAIN: GRAND OPERA HOUSE: Victor Lambert in The Servant in the House 11; good co.; pleased fair house, Frickles 18, John W. Vogel's Minstrels 19.—ITEM: The Green Room Club, a new amateur organization of this city, is rehearsing The Weeklings, a three-act drama written by one of the members. It will be produced the latter part of September.

**LIMA**.—FAUROT OPERA HOUSE: Opened 2 in The Spring Maid, with Gene Lanecka; excellent co.; pleased two crowded houses.—LYRIC: Opened with high-class vaudeville. The Seven Muses, H. H. Howard, Van Horn and Jackson, George Ryland and Otto Steinert, and the English Idols.—ORPHEUM: Offering for the week, Gus Sun's Indoor Circus.

**ASHLAND**.—OPERA HOUSE: The season opened 9 with The Servant in the House, followed by John W. Vogel's Minstrels and The Littlest Rebel. Other attractions booked for the near future are Frickles, Mutt and Jeff, Bunty Pulls the Strings, The Newfangleds, Baby Mine, Beverly of Graustark, and Brewster's Millions.

### OKLAHOMA.

**OKLAHOMA**.—POLLY: The opening bill at the new Polly consisted of Davis Ellen and Davis Williams and Sterling Karl Bandoli. The Hassamans, with the Alpha Sextette, as headliners. Opened to capacity houses and enthusiastically received.—LYRIC: Jack Rose-leigh Stock co. opened to his business in Checkers 1-7.—ALB PARK: North Brothers Stock co. played the last week at the Fair Park Theatre 7, and opened the following day in Sham at the Metropolitan.

**LAWTON**.—AIRDOME: Franklin Stock co. 18-24; fair co. and business. Benjamin A. Reynolds co. 25-31; good co.; fair business.

### OREGON.

**PORTLAND**.—HEILIG: The Casino Opera co. played a week of Gilbert and Sullivan revivals to receipts of \$26,000. Eugene Cowles, Arthur Cunningham, Arthur Aldridge, George MacFarlane, De Wolf Hopper, Blanche Duffield, Alice Brady, Viola Gillette, Louise Barthel, and Kate O'Connell scored individual successes. The Awakening of Helena Richie 10.—ITEM: The Empress Theatre, housing Sullivan and Condi-dine attractions on Seventh and Yamhill streets, is nearing completion.—The Grizzly Bear is the musical comedy success exploited by the Armstrong Amusement Co. at the Lyric.—Nat M. Willis is the headliner at the Orpheum.

### PENNSYLVANIA.

**PITTSBURGH**.—ALVIN: The Butterfly on the Wheel was the attraction 9-14, followed by Raymond Hitchcock in The Red Widow. Neil O'Brien's Minstrels drew fair houses 2-7. Neil O'Brien was the chief turner, and was assisted by Billy B. Van, Eddie Masier, W. H. Thompson, the Knottson Four, and others. The piece was elaborately staged.—NIXON: Julian Ellings in The Fascinating Widow drew large audiences Aug. 26-31, and pleased. The surrounding co. was good and the business adequate. The Man Higher Up 2-7, and Walker Whitehead in The Typhoon 9-14.—GRAND: An excellent bill was presented 2-7 to large audiences. The headliners were The Annie of Paris (the wordless play), Edith Hekema, and Eddie Leonard and Mabel Russell. McWatters and Tyson were the headliners last week.—DUQUENNE: The Harry Davis Stock Players offered Arizona 2-7, with Mary Hall as Bonita Canby and Corliss Gilie as Lieutenant Denton, both being commendable. Able support was

given by Dennis Harris, Katherine Stanton, Fred C. House, Leslie Austin, Frank Wright, and Hal de Forest. The stage settings were good. The Notorious Mrs. Ebbelwhite 9-14.—LYCEUM: The Country Boy attracted well 2-7. The co. included Alfred Cooper, Robert Dudley, Elaine Dudley, and William Morris, all of whom did good work. The minor roles were also well handled and the staging was adequate. The Fortune Hunter last week, followed by The Common Law.—ITEMS: The concerts given by the Russian Symphony Orchestra at the Exposition (Modest Altschuler, conductor) were all well attended.—Bossa and his band began an engagement here 9.

**SCRANTON**.—LYCEUM: The Price 3; co. excellent, to fair business; Edna Marshall was ably supported by George V. Dill and Mrs. Clarence Bennett. Madame Sherry 6, 7; co. excellent, to fair business; and Irving Nauman, Jacques, Betty Barnell, and Fred Frear merit special mention. The Rose Maid 9, 10. All the principals did well, especially Henry Coots, James Francis, Yra Jean, Dorothy Maynard, J. F. Willard, and Harry V. Bond. John Mason in The Attack 13, 14. Solbers and Marlowe in Romeo and Juliet 16. The Quaker Girl 17, 18. The Aborn Opera co. in The Bohemian Girl 21.—POLY'S: Mrs. Wires of the Cabbage Patch 9-14; excellent, to capacity.—ITEM: The Awakening of Helena Richie (as a musical comedy) at the Lyric 9-11; co. and business excellent. The Tiger Lilies 12-14; co. good, to excellent business. Girls from Jovland 16-18. Miss New York, Jr. 19-21.—ITEMS: Lima Park closed 30 with a capacity business. The vaudeville season at Felt's commences 23.

**LANCASTER**.—PULTON OPERA HOUSE: Seven Days Aug. 31 pleased two fair houses. Polly of the Circus 2, with Elsie De Leon and good co., pleased two good-sized audiences. The Girl of the Underworld 3; fair business. Voltaire's pictures 4; light business.—LYONAL: Cyndie Brunettes, Bartlett and Bretonne co., De Stenham Brothers, Marie Sparrow, and pictures 2-4. Harmonic Maids, Fox and Ward, Mlle. Toletti and Wallace Bennett, and Richard Brothers 5-7; pleased large audiences.—FAMILY: Hooper 2-7 under the management of Howard E. Doan with Erin's Isle, Fanny Fondeller Luckie and Yost, Eddie Gardner, Four Hodges, Estelle Rose, and Knapp and Corrells; drawing large houses.—ITEM: Charles H. Howell has resigned as managing editor of the Lancaster Intelligencer, to devote all of his energies to the management of the Colonial.

**SHAMOKIN**.—GRAND OPERA HOUSE: (J. J. Quirk): The theatrical season opened with The Fortune Hunter 2; Manager Quirk has booked for the coming month the following plays: Muttie-Harder Stock co., Wolcott-Rivers Right pictures, Officer 608, The Littlest Rebel, Aborn's English Grand Opera co., and The Bohemian Girl.—ITEM: The American Grand Theatre, which has been running a vaudeville, while the Family Theatre, which has been running vaudeville for the past several seasons, has not yet been leased.

**CORRY**.—LIBRARY: Howell-Keith Stock co. featuring Ethel Desmond, appeared 2-7 to fair business. Picture even was: Retiring Park; The Great Diamond Robbery, St. Elmo, Lena Rivers, Coon Hollow, and Way Out West, and Deserter at the Altar. Frickles 13.—ITEM: The fair 3-6 was a great success. The attendance was large. A train of ostrichs and camels booked for the coming season to motion pictures, while the Family Theatre, which has been running vaudeville for the past several seasons, has not yet been leased.

**WASHINGTON**.—GLOBE: Billy Allen's Six Musical Comedy co. Aug. 28-31 in King of the Ring, The Girl from Chilly, Tatters and the Bear, Night in the Winter Garden; drew good business entire week and pleased. Black Patti 3; business good; performance pleased. Madame Sherry 7 drew good business and pleased. The Yankee Girl 10. One Day 12.

**SUNBURY**.—CHRISTNUT STREET OPERA HOUSE: Introduced Me opened the house 10 to a large audience; play was elaborately staged and costumed; Della Clarke was well received. Madame Sherry 14.—BOLING GREEN PARK: Clara Turner Stock co. in Thale 9-14. All through the week closed Labor Day, this co. continues to draw large crowds.

**WILKES-BARRE**.—GRAND OPERA HOUSE: Walker Whitehead in The Typhoon 3; excellent; fair business. John Mason in The Attack 10; excellent; to capacity. The Rose Maid 11; very good co. and business. Southern and Marlowe in Romeo and Juliet, As You Like It, and Twelfth Night 17, 18. The Quaker Girl 19. Stetson's U. T. O. 20.

**McKEESPORT**.—NEW WHITE: One Day 6 pleased fair house. Minor's American 7 drew satisfactory business. U. T. O. 9-11 played good houses. Madame Sherry failed to satisfy fair house. The Common Law 12. Rosebuds 14.—ITEM: White's New Theatre has been included in the Shubert's new popular circuit.

**HARRISBURG**.—MAJESTIC: The Common Law 2-7; fair co. to appreciative audience. The Country Boy 31; good house and well-pleased audience. One Day 2; fair business; good co. The Travelling Salesman 5; good attendance; well pleased. John Mason in The Attack 12. Introduced Me 13. The Rose Maid 14.

**CHAMBERSBURG**.—THE NEW: Opened 4 with Polly of the Circus; a very good attraction to good business. Chauncey-Kiefer co. 9-14.—ITEM: Manager James F. Lee of the New Theatre, has resigned to go to the Orpheum. Wheeler W. Va.—Manager Frank Rhinbrook of Rosedale, has been appointed in his place.

**WILLIAMSPORT**.—LYCEUM: Myrtle Harder co. 2-7; last half of week in The Dollar Mark. Girls. The Heir to the Throne, and Bachelor's Romance to good business; co. strong and plays well staged. The Rose Maid 12. Madame Sherry 13.

**KANE**.—TEMPLE: Season opened 9 with Frickles to large audience; production attractively staged and parts in capable hands.—ITEM: Manager Brown has booked high-class productions for the coming months.

**GREENSBURG**.—ST. CLAIR: One Day 4; fair attraction, to light business. Neil O'Brien's Minstrels 9; excellent co.; business good. The Common Law 11; well acted; business fair.

**DANVILLE**.—OPERA HOUSE: Opened 4 with The Fortune Hunter; small audience; pleased. U. T. O. 10 pleased a capacity house. The Angelus 24.

**FREELAND**.—GRAND OPERA HOUSE: Introduced Me 6; capable co. business fair. Madame Sherry 10. The Cowboy Preacher 11. U. T. O. 14.

**WEST CHESTER**.—OPERA HOUSE: U. T. O. 2; matinee and night; pleased capacity. The Cowboy Preacher 4 pleased satisfactory business.

**WAYNESBURG**.—OPERA HOUSE: Madame Sherry 6 opened the house; good performance and fair business.

Beginning with  
the next issue

(Sept. 20)

## Leander Richardson

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**LEBANON**.—ACADEMY OF MUSIC: Opened Aug. 30 with Seven Days. One Day 31. Allman Stock co. 2-7.

**RIDGWAY**.—OPERA HOUSE: Frickles 11 pleased a good-sized house. The Fortune Hunter 18.

**RENOVO**.—THEATRE: The Fortune Hunter 9 pleased a large audience.

### RHODE ISLAND.

**PROVIDENCE**.—COLONIAL: The Trail of the Lonesome Pine 9-14 to good business. Christie MacDonald in The Spring Maid 16-21.—EMPIRE: The Empire Stock co. in Paid in Full 9-14. The Girl in the Taxi 16-21.—KEITH'S: Good vaudeville bill.—WESTMINSTER: Ed. Lee Worth and the Glaser Girls 9-14. Jolly Folies 16-21.

**NEWPORT**.—OPERA HOUSE: The Pink Lady 9; good co. and finished production. Little Miss Fix-It 14. Officer 606 21.

### SOUTH CAROLINA.

**COLUMBIA**.—THEATRE: The Common Law 3; fair, to small house. The Old Homestead 5; fair, to small house. The Confession 11; good, to two small houses. Balkan Princess 12. Naughty Marietta 14. Polly of the Circus 16. A. G. Field's Minstrels 20.

**GREENVILLE**.—GRAND OPERA HOUSE: Season opened 7 with Florence Webster in Naughty Marietta, matinee and night; two good audiences thoroughly pleased. The Balkan Princess 9; splendid co.; fine business.

### TENNESSEE.

**BRISTOL**.—COLUMBIA: Vaudeville 9-14, including the Musical Vinos, Paul Stebens, the Orle Trio, Vardaman, Jed and Ethel Dooley, and motion pictures.—HARMELING: Season opened with Forty-five Minutes from Broadway 7; two performances; fair co. and business. Madame Sherry 12.

**CHATTANOOGA**.—LYRIC: The Balkan Princess pleased good business 3. A. G. Field's Minstrels pleased capacity business 5. The Confession 19.

### TEXAS.

**EL PASO**.—AIRDOME: The Conny Island Musical Comedy co. opened its season at this playhouse 1 in Papa's Millions. Lovers and Lunatics followed 4. This co. will play an indefinite engagement at the Airdome, with a change of play twice a week; good house.—ITEM: Barnum and Bailey's Circus will be in El Paso 30.

### VERMONT.

**BELLOWS FALLS**.—OPERA HOUSE: The Fortune Hunter 6. John Maclean and Marion Johnson were two able members of a poor co. The Three Twins 14.—PARK: Swafford Stock co. gave two performances to capacity business 2.—ITEM: The Dreamland and the Loric are allied at every performance.

**BARRE**.—OPERA HOUSE: The Three Twins 9 pleased crowded house.

### VIRGINIA.

**ROANOKE**.—ACADEMY OF MUSIC: Naughty Marietta 4; good performance and business. Mutt and Jeff 5 pleased tonheavy house. Alma, Where Do You Live? 6; good, to fair business. Madame Sherry 11 pleased fair house. The Rose Maid 24.—JEFFERSON: Issued to Latimore-Leigh Stock co. for season 1912-13. Madame X week of 2 pleased large houses. Billy week of 9; well liked.—ACADEMY OF MUSIC: Opened 6 under the management of Charlie Becker. Prospects bright for good season.

**RICHMOND**.—ACADEMY OF MUSIC: The Confession 5 to good house. Mutt and Jeff 6, pleased satisfactory business. Polly of the Circus 9 pleased fair business. A. G. Field's Minstrels 17, 18.—RIJOU: The Travelling Salesman 9-14 pleased fair houses. The Angelus 16-21.—COLONIAL: Vaudeville and motion pictures.

**STAUNTON**.—BEVERLY: Opened season 2 with Forty-five Minutes from Broadway, matinee and night, to good business. Polly of the Circus 7, matinee and night; good business and performance. Week of 6 the Roberts Musical Comedy co. opened to good houses.

**PETERSBURG**.—ACADEMY: Mutt and Jeff 4 pleased good house. The Confession 6 pleased small house. Madame Sherry 10; large

audience well pleased.—LYRIC: Vaudeville and motion pictures 2-7; good business.

### WASHINGTON.

**SEATTLE**.—METROPOLITAN: McKee Rankin and co. gave an excellent presentation of Maxie 1-7 before medium and large houses.—SEATTLE: Wallace's Juvenile Opera co. in Serenata Brue 1-7; entertained fair-sized audiences.

### WEST VIRGINIA.

**WHEELING**.—ORPHEUM: 11 with A Romance of Killarney as the feature. Others in the bill were Leo St. Elmo, Al. Ward, Thermo, Davis and Merrill; capacity.—VICTORIA: Vaudeville 9-11; featuring The Girls from Shanley's, also Salisbury Four, Anderson and Evans, the Banley Children, and Burns and Orie; very good business.

**BLUEFIELD**.—ELKS' OPERA HOUSE: Forty-five Minutes from Broadway 4 opened the theatrical season to good audience. Alma, Where Do You Live? 7; excellent co.; pleased good business. Keith's Vaudeville 16-23.—ITEM: Manager Joffe has decided to run Keith Vaudeville every week that he has not booked regular productions.

**HUNTINGTON**.—THEATRE: Smart Set Aug. 27. Stock co. opened their season 2 with The Lion and the Mouse; capable co., to satisfactory business.—HIPPODROME: Good vaudeville bills.

### WISCONSIN.

**RACINE**.—THEATRE: Sarah Padden in Kindling 5; play and co. fine, but extreme heat prevented large patronage. Jersey Lilies 7 pleased. Lorenz Brothers, hypnotists, 9-14; amused large audiences.

**EAU CLAIRE**.—GRAND: Omega Trio and motion pictures 2-6 to good business. Tom Linton's Junior Girls 9-16 drew well.

### WYOMING.

**LARAMIE**.—OPERA HOUSE: Opened with Officer 606 13. The Opera House has been renovated and bookings for the season are more than usually interesting.

### CANADA.

**MONTREAL**.—QUE. —HIS MAJESTY'S: The Red Rose 2-7, featuring Zoe Barnett; good business.—PRINCESS: The New Barmald, with an all English co. 2-7; fair business.—ITEM: The New Barmald, which was produced for the first time in America at Quebec week of 26, made her bow to a Montreal audience. At the Princess 2 Little Leslie in the title-role, scored a distinct success. She is pretty and can both sing and act. Edna Molton also deserves special mention for her songs and dances. Arthur Gary possesses a fine voice, and the chorus can sing. The play is disconnected, and the humor of the music hall type. Alexander Loftus as Bertie White is funny in this style of comedy.

**WOODSTOCK**.—ONT. —GRIFFIN'S: Al. Phillips and Lella Shaw in Billy opened season 10; pleased good house. Life Eternal 16, 17. Margaret Illington in Kindling 19.—ITEM: The local theatre, having been purchased by the John Griffin Amusement Co., for the past two months has been in the hands of contractors. It has been entirely remodeled and enlarged. Hereafter it will be known as Griffin's, under the management of Mr. Griffin.

**WINNIPEG**.—MAN. —WALKER: Louisiana Lou Aug. 26-31; good co.; big business. The Old Homestead 2-4. In Old Kentucky 7.—WINNIPEG: Permanent players in Girls 2-7; Francis Brandt and Jessie Brink especially good; co. playing to satisfactory business. The Dawn of a To-morrow 9-14.—EMPEROR and ORPHEUM: Vaudeville playing to packed houses each performance.

**OTTAWA**.—ONT. —RUSSELL: The Bachelor's Baby 5-7 pleased large audiences. The Red Rose 9-14; beautiful production; pleased large audiences. The Kiss Waits 16, 17.—COLONIAL: Stock co. in The Lottery Man 9-14 pleased large audiences.—DOMINION: Vaudeville 9-14 pleased capacity.—ARRENA: Scots Guards' Band Concert 12.

**CALGARY**.—ALTA.—SHERMAN GRAND: Billy S. Clifford in The Man, the Place and the Game pleased big business 2-4. Opening bill of the Orpheum Vaudeville Circuit 5-7; capacity.—EMPIRE: Fine vaudeville bill.—LYRIC: The Imperial Musical Comedy co. closed engagement here 2-7 with Miss Bluebeard, Jr.; big business.



# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

ALIAS JIMMY VALENTINE (Lieber and Co.): Des Moines, Ia., 29-Oct. 2.  
 ANGLIN, MARGARET (Louis Netherole): Albany, N. Y., 20, 21, Pittsburgh, Pa., 23-28, Chicago, Ill., 30—Indefinite.  
 ARLESS, GEORGE (Lieber and Co.): New York City Aug. 31-Oct. 5.  
 ASTRO ROMANCE (O. U. Bean and Co.): New York City 18-28.  
 BABY MINE (Eastern: Wm. A. Brady): Buffalo, N. Y., 16-21, Oneonta 25, Oswego 24, Waverly 25, Elmira 26, Cortland 27, Ithaca 28, Corning 30, Penn Yan Oct. 1, Geneva 2.  
 BACHELOR'S HONEYMOON (Gibson and Bradfield): Emmettburg, Ia., 18, Britt 20, Iowa Falls 21.  
 BALANCE, THE (Co. A. J. Hicks): Monroe, Mich., 19, Coldwater 20, Sault Ste. Marie 25.  
 BEVERLY (Central: Geo. A. Sullivan): Oxford, N. Y., 18, Corning 19, Addison 20, Olean 21, Fredonia 22, Mayville 23, Ashtabula, O., 26, Sharon, Pa., 28, Alliance, O., 30.  
 BILLY THE BIRD (Herbert Farrar): Blairsville, Pa., 18, Tarentum 19, Latrobe 20, Conradi 21, Uniontown 22, Mt. Pleasant 24, Irwin 25, McKeesport 26, Greensburg 27, Johnstown 28, Bird of Paradise (Olivier Morosco): Chicago, Ill., Sept. 1—Indefinite.  
 BLAIR, EUGENIE (Knoll and French): Washington, D. C., 16-21, Jersey City, N. J., 23-28, Philadelphia, Pa., 30-Oct. 5.  
 BLINDNESS OF VIRTUE (William Morris): Montreal, Can., 30-Oct. 5.  
 BLINK, HOLBROOK (William A. Brady): Omaha, Neb., 15-18, Lincoln 19, No. Platte 20, Cheyenne, Wyo., 21, Denver, Colo., 22-28, Salt Lake City, U., 30-Oct. 5.  
 BLUE BIRD (Messrs. Shubert): Detroit, Mich., 16-21.  
 BOUGHT AND PAID FOR (Wm. A. Brady): New York City Sept. 20, 1911—Indefinite.  
 BREWSTER'S MILLIONS (Al. Rich Producing Co.): Brainerd, Minn., 19, Staples 20, Little Falls 21.  
 BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Newark, N. J., 16-21.  
 BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): St. John, N. B., Can., 16-19.  
 BUTTERFLY ON THE WHEEL (Lewis Walker): Boston, Mass., 16-21.  
 BUTTERFLY ON THE WHEEL (Lewis Walker): Indianapolis, Ind., 16-18.  
 BURKE, BILLIE (Charles Frohman): New York City Sept. 9—Indefinite.  
 CITY, THE (United Play Co.): Anamosa, Ia., 18, Savannah, Ill., 19, Rock Island 20, Davenport, Ia., 21, Burlington 22, Washington 23, Ottumwa 24, Centerville 25, Albion 26, Newton 27, Grinnell 28, Marshalltown 29, Eldora 30, Iowa Falls Oct. 1, Perry 2.  
 COHAN, GEORGE M. (Cohan and Harris): New York City Sept. 23—Indefinite.  
 COLLIER, EDWARD (Paul F. Atkins): Tigerton, Wis., 18, Gillett 19, Spring 20, Wabeno 21.  
 COMMON LAW (A. H. Woods): Pittsburgh, Pa., 16-21, Columbus, O., 23-28, Dayton 30-Oct. 5.  
 COMMON LAW (Co. B. A. H. Woods): Denver, Colo., 16-21.  
 COMMON LAW (A. H. Woods): Springfield, Mass., 21, Bridgeport, Conn., 24.  
 CONCERT, THE (David Belasco): New York City 16-28.  
 CONFESION, THE: Toledo, O., 16-21, Indianapolis, Ind., 23-28.  
 COUNTRY BOY (H. B. Harris, Inc.): Dayton, O., 16-21, Cincinnati 23-28, Louisville, Ky., 30-Oct. 5.  
 COUNTRY RIFLE (Messrs. Wee and Lambert): Essex, Conn., 18, Deep River 19, So. Manchester 20, New Britain 21, Northampton 23, Plainfield, N. J., 28, Freehold 30.  
 COW PUNCHER (Brando's): Graceville, Minn., 18, Wheaton 19-21, Herman 23, Wahpeton, N. Dak., 24, Lebo 26, 27, Oakes 28.  
 DIVORCE QUESTION (Rowland and Clifford): Hastings, Neb., 18, Winona, Minn., 19, Albert Lea 20, Owatonna 21, Rochester 25, Waseca 24, St. Peter 26, Mankato 26, New Ulm 27, Austin 28.  
 DIVORCE QUESTION (Rowland and Clifford): Dubuque 27.  
 DIVORCE QUESTION (Eastern: Rowland and Clifford): Jersey City, N. J., 16-21.  
 DREW JOHN (Charles Frohman): New York City Sept. 2—Indefinite.  
 ELLI AND JANE (Louis H. Dale): Hedrick, Ia., 18, Montezuma 19, Thornburg 20, No. English 21.  
 EXCURSE ME (Western: Henry W. Savage): White Plains, N. Y., 26, Kingston 27, Schenectady 28, Rome 30.  
 FAIRBANKS, DOUGLAS (Cohan and Harris): Philadelphia, Pa., 16-28.  
 FANNY'S FIRST PLAY (Messrs. Shubert): New York City Sept. 16—Indefinite.  
 FARNUM, DUSTIN (A. H. Woods): St. Louis, Mo., 15-21.  
 FARNUM, MARSHALL (A. H. Woods): Hammond, Ind., 29.  
 FARNUM, WILLIAM (A. H. Woods): Newark, N. J., 16-21, Baltimore, Md., 30-Oct. 5.  
 FAULT (Manley and Campbell): Phillips, Wis., 18, Ladysmith 19, Barron 20, New Richmond 21, Chippewa Falls 22, Lake City, Minn., 24, Wabasha 25, Okauchie 26, La Crosse, Wis., 27, Winona, Minn., 30, Sparta, Wis., Oct. 1, Tomah 2.  
 FINE FEATHERS (H. H. Frasca): Chicago, Ill., Aug. 12—Indefinite.  
 FORTUNE HUNTER (Cohan and Harris): Rochester, N. Y., 16-18, Syracuse 19-21, Toronto, Can., 23-28, Detroit, Mich., 29-Oct. 5.  
 FORTUNE HUNTER (Eastern: R. C. Chase and Ernest Schnabel): Mass., 19-21.  
 FORTUNE HUNTER (N. H. 23, Tugus, Me., 24, Rockland 25, Bar Harbor 26, Eastport 27, Calais 28, St. John, Can., 30-Oct. 2.  
 FORTUNE HUNTER (Western: Ernest Schnabel): Ridgway, Pa., 18, Warren 19, Jamestown 20, Cortland 21, Titusville 23, Oil City 24, Franklin 25, Meadville 26, Greenville 27, Warren, O., 28, Sharon, Pa., 30, Canton, O., Oct. 1, Mansfield 2.  
 FORTUNE HUNTER (Coast: Rowland and Clifford): Danville, Ill., 18, Urbana 19, Charles-

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len. Mass., Oct. 1. Providence, B. I., Oct. 2-5.  
MISSOURI GIRL (Norton and Rith): Castor, Can., 18. Red Deer 19. Olds 20. Innisfall 21. High River 22. Macleod 23. Raymond 24. 30.  
MODEL THE (Charles Frohman): New York city Aug. 31—Indefinite.  
NAZIMOVA, MME. (Charles Frohman): Montreal, Can., 18-21. Ottawa 22. Kingston 24. Hamilton 25. London 27. Brantford 28. NEER DO WELL (Maurice Producing Co.): New York city Sept. 2—Indefinite.  
NEWMAN JOSEPH (Clair Bowman): Manco, Colo., 18. Cortes 19. Telluride 20. Ouray 21. Crested Butte 22. Gunnison 24. Montrose 25. Olathe 26. Hotchkiss 28. Delta 30. Grand Junction Oct. 1. Fruita 2.  
NEW BIN (Lebler and Co.): Chicago, Ill., Sept. 16—Indefinite.  
OFFICER 666 (Cohan and Harris): New York city Aug. 12—Indefinite.  
OFFICER 666 (Cohan and Harris): San Francisco, Cal., 16-28.  
OFFICER 666 (Middle West: Cohan and Harris): Taunton, Mass., 18. Fall River 19. New Bedford 20. Newport, R. I., 21. Springfield, Mass., 20-Oct. 2.  
OFFICER 666 (Southern: Cohan and Harris): Norfolk, Neb., 18. Sioux Falls, S. Dak., 19. Mitchell 20. Mankato, Minn., 21.  
O'HARA FISKE (Augustus Pilon, Jr.): Brantford, Can., 18. Peterboro 19. Belleville 20. Kingston 21. Brockville 22. Ottawa 23-24. Oshkosh, N. Y., 27. Watertown 28. Syracuse 30. Utica Oct. 1. Schenectady 3.  
OLOOTT, CHAUNCEY (Henry Miller): Des Moines, Ia., 25.  
OLD HOMESTEAD (Crest: Frank Thompson): Saskatoon, Can., 18-19. Edmonton, Alta., 20. 31. Calgary 23-25. Revelstoke, B. C., 27. Kamloops 28. New Westminster 30. Victoria Oct. 1. Nanaimo 2.  
OLE OLSON (William Gray): Escanaba, Mich., 18. Norway 19. Iron Mountain 20. Bemmer 21. Ashland, Wis., 22. Bayfield 23. Washburn 24. Duluth, Minn., 25. Superior, Wis., 26. Iron River 27. Cloquet, Minn., 28.  
OLIVER TWIST (Lebler and Co.): Chicago, Ill., 1-21. Boston, Mass., 30-Oct. 12.  
ONE DAY (Blaser-Spencer): Newark, N. J., 16-21.  
OUR VILLAGE POSTMASTER (Max O. Ritt): Orléans, Wis., 18. Bord 19. Cadott 22. Oshkosh 23. Portville 24. Glenwood 25-27. New Richmond 28. Almena 29. Turle Lake 30. Amery Oct. 2.  
OVER NIGHT (William A. Brady): Providence, R. I., 16-21. Brooklyn, N. Y., 23-28.  
PAID IN FULL (Eastern: O. S. Primrose): Albert Lea, Minn., 22. Humboldt, Ia., 24. Eagle Grove 25. Carroll 26. Ida Grove 28. Rice City Oct. 1. Lake City 2.  
PAID IN FULL (Western: C. S. Primrose): Washington, Kan., 23. Clay Center 24. Concordia 25. Mankato 26. Fairbury, Neb., 27. Edgar 28. Holdrege 30. Kearney Oct. 1.  
PAIR OF COUNTRY KIDS (O. Jay Smith): Lebanon, Ind., 18. Tipton 19. Oxford 20. Lafayette 21.  
PARRISBY (Charles Frohman): Utica, N. Y., 18. Syracuse 20. Detroit, Mich., 23-28.  
PHILIPPS, AL. and LILLA SHAW (Smith Turner): Barrie, Can., 18. Midland 19. Orillia 20. Peterboro 21. Ottawa 27. 28.  
POINT OF VIEW (William A. Brady): Philadelphia, Pa., 9-21.  
PRICE, THE (C. S. Wertheimer): Lockport, N. Y., 13. Niagara Falls 19. Wellsville 20. Hornell 21. Olean 23. Bradford, Pa., 24. Warren 25. Corry 26. Erie 27. 28.  
PUTTING IT OVER (Frank Hatch): Springfield, O., 18. Indianapolis, Ind., 19-21. Terre Haute 22. Madison, Wis., 24. La Crosse 25. Rochester, Minn., 26. Eau Claire, Wis., 27. Red Wing, Minn., 28. St. Paul 30-Oct. 2.  
READY MONEY (H. H. Frasse): Kansas City, Mo., 18-21. Omaha, Neb., 22-25. Hastings 26. Lincoln 27. 28. Sioux Falls, Ia., 29. Sioux Falls, S. Dak., 30.  
READY MONEY (H. H. Frasse): New York city Aug. 19—Indefinite.  
READY MONEY (H. H. Frasse and Wm. A. Brady): London, Eng., Aug. 13—Indefinite.  
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—Indefinite.  
ROBSON, MAY (L. S. Sire): Boston, Mass., Aug. 19—Indefinite.  
ROLLING STONN (Al. McLean): Columbus, O., 18-21. Akron 23-25. Youngstown 26-28. Toledo 29-Oct. 5.  
ROSBY (Central: Rowland and Clifford): Hillside, Mich., 18. Angola, Ind., 19. Auburn 20. Huntington 21. Bluffton 23. Bryan, O., 24. Paulding, O., 25. Van Wert 26. Lima 27. Ottawa 28. Napoleon 30. Wauson Oct. 1. Hudson 2.  
ROSBY (Central: Rowland and Clifford): Grand Rapids, Mich., 18-21. Detroit 22-28.  
ROSBY (Central: Rowland and Clifford): Orono, 18. Clarinda 19. Red Oak 20. Plattsmouth, Neb., 21. Atchison, Kan., 22. Lawrence 23. Topeka 24. Seneca 25. Marysville 26. Washington 27. Belleville 28.  
ROSBY (Eastern: Rowland and Clifford): Polo, Ill., 18. Sterling 19. Morrison 20. Clinton, Ia., 21. Rock Island 22. Woodhull 23. Galesburg 24. Nauvoo 25. Bluffs 26. Mt. Sterling 27. Quincy 28.  
ROSBY (Southern: Rowland and Clifford): Murfreesboro, Tenn., 18. Tullahoma 19. So. Pittsburg 20. Huntsville, Ala., 21. New Decatur 23. Jacksonville 24. Gadsden 26. Cedar town, Ga., 28. Cartersville 27. Rome 28. Anniston, Ala., 30.  
ROSBY (Western: Rowland and Clifford): Henryetta, Okla., 18. McAlester 19. Holdenville 20. Oklahoma City 21. El Reno 23. Elk City 24. Amarillo 25. Childress 26. Wichita Falls 27. Gainesville 28. Denison 30. Dallas Oct. 1. Ft. Worth 2.  
ROSBY (Gaskill and MacVitt): Lincoln, Neb., 18. Ft. Union 19. Tecumseh 20. Holton, Kan., 21. Oage City 23. Strong City 24. Newton 25. Stafford 26. Pratt 27. St. John 28. Garden City 30.  
ROSS, THOMAS W. (Cohan and Harris): Cleveland, O., 15-21. Dubuque, Ia., 26. Des Moines 28.  
ROYAL STAVE (George H. Rabb): Lawrence, Mich., 19. Paw Paw 20. Buchanan 21. Marcellus 23. Cassopolis 24. Union City 25. Yonkosa 26. Springport 27. Albion 28. Marshall 29. Concord 30.  
SCRAPE OF THE PEN (Messrs. Weber and Fields): Hamilton, Can., 18, 19. New York city 26—Indefinite.  
SERVANT IN THE HOUSE (Merle H. Norton): Greenville, Pa., 18. Meadville 19. Oil City 20. Titusville 21. Warren 23. Corry 24. Jamestown, N. Y., 25. Salamanca 26. Corning 27. Penn Yan 28. Ithaca Oct. 1.  
SEVEN DAYS (Jesse Weil): Atlanta, Ga., 14-21. Birmingham, Ala., 23-28. New Orleans, La., 29-Oct. 7.  
SHEA, THOMAS E. (A. H. Woods): Cincinnati, O., 15-21.

SHEPHERD OF THE HILLS (City: Gaskill and MacVitt): Peoria, Ill., 15-18. Springfield 19-21. Indianapolis, Ind., 23-28. Columbus, O., 30-Oct. 5.  
SHEPHERD OF THE HILLS (Messrs. Gaskill and MacVitt): Reed City, Mich., 18. Ewart 19. Big Rapids 20. Owosso 22. Charlotte 23. Flint 24. Pontiac 25. Port Huron 26. Saginaw 28. Bay City 29. Alma 30.  
SHEPHERD OF THE HILLS (Western: Gaskill and MacVitt): Menomonee, Wis., 18. Stillwater, Minn., 19. Northfield 20. Rochester 21. Austin 23. Wells 24. Winnebago 25. Blue Earth 26. Mankato 27. St. Peter 28. New Ulm 29. Jamez 30.  
SOTIERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Wilkes-Barre, Pa., 17, 19. Syracuse, N. Y., 23-25. New York city 30-Nov. 2.  
STALL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2—Indefinite.  
STARR, FRANCES (David Belasco): Providence, R. I., 26-28. New York city Oct. 1—Indefinite.  
STEWART, MAY (J. E. Cline): Ottumwa, Ia., 18. Newton 19. Iowa Falls 20. Mason city 21. STUBBING BLOCK (Oscar C. Cabani): Miami, Okla., 18. Owasso, Kan., 19. St. Paul 20, 21. Vinita, Okla., 22. Sedan, Kan., 23. Cedarvale 24. Oxford 25. Belleplaine 26. Anthony 27. Kiowa 28. Alva, Okla., 30.  
STUBBING BLOCK (Park Play Co.): Worcester, O., 18. Urbichville 19. Salsbury 20. Beaver Falls, Pa., 21. Mercer 23. Union City 24. Stoneboro 25. Rimeraville 26. Clearfield 27. Piquetteburg 28. Curwensville 30.  
TALKER, THE (Henry B. Harris, Inc.): Philadelphia, Pa., 2-21. New York city 23-28. Boston, Mass., 30-Oct. 12.  
THELMA (Smith and Sherman's): West Branch, Mich., 18. Midland 19. Flint 30, 31.  
THIEF, THE (O. S. Primrose): Kewanee, Ill., 18. Princeton 19. Geneseo 20. Oelwein, Ia., 21. Cedar Rapids 22. Anamosa 23. Maquoketa 24. Savanna, Ill., 25. Dixon 26. Sterling 27. Morrison 28. Rock Island 29. Marengo 30. Grinnell Oct. 1. Newton 2.  
THIRD DEGREE (United Play Co.): Cadillac, Mich., 18. Charlotte 19. Owosso 20. Pontiac 21. Toledo, O., 22-25. Grand Rapids, Mich., 26-28. Port Huron 29. London, Ont., Oct. 1, 2.  
TOWN MARSHAL (Messrs. Wee and Lambert): Shelburne Falls, Mass., 18. E. Peppereil 19. Exeter, N. H., 20. Lawrence, Mass., 21. Salem 23. Wiscasset, Me., 24. Boothbay Harbor 25. Camden 26. Belfast 27. Bangor 28. Milbrook 30.  
TRAIL OF THE LONESOME PINE: Bangor, Me., 18. Lewiston 20. Fall River, Mass., 20. Newport, R. I., 28. Philadelphia, Pa., 30-Oct. 5.  
TRAIL OF THE LONESOME PINE: Chicago, Ill., 8-28.  
TRAVELING SALESMAN (H. B. Harris, Inc.): St. Louis, Mo., 18-21. Kansas city 23-28. St. Joseph 30-Oct. 5.  
TRAVELING SALESMAN (Southern: A. S. Stern): Norfolk, Va., 16-21. Rocky Mount, N. C., 23. Wilson 24. Raleigh 25. Fayetteville 26. Wilmington 27. Florence, S. C., 28. Darlington 29. Orangeburg 30. Sumter 31.  
UNCLE TOM'S CABIN (Eastern: C. S. Kibble): Huntington, Pa., 18. Altoona 19. 20. Johnstown 21.  
UNCLE TOM'S CABIN (Terry's): Clarksville, Ia., 16. Allison 19. Tripoli 30, Summer 31.  
WALKER, LEWIS: New York city Sept. 7—Indefinite.  
WARFIELD, DAVID (David Belasco): New York city 23-28.  
WARNER, H. B. (Lebler and Co.): New York city Sept. 1—Indefinite.  
WESTERN GIRL (Cole): Lakewood, N. J., 18. Vineland 19. Glasboro 21.  
WHITESIDE, WALKER (Walter Ford): Pittsburgh, Pa., 16-21. Cincinnati, O., 23-28.  
WHITE SISTER: Coldwater, Mich., 25.  
WIDOW DOBSON (Helen Hession): (Crest and Crest): Chicago, Ill., Sept. 16—Indefinite.  
WILLIAMS, ESTHA (Arthur C. Alston): Indianapolis, Ind., 16-21. Louisville, Ky., 22-28. Chicago, Ill., 29-Oct. 5.  
WILSON, AL. H. (Shubert R. Ellis): Parkersburg, W. Va., 18. Marietta, O., 19. Charleston, W. Va., 20. Ironton, O., 21. Portsmouth 23. Mayville, Ky., 24. Lexington 25. Louisville 26-27. Cincinnati, O., 29-Oct. 5.  
WITHIN THE LAW (A. H. Woods): New York city Sept. 1—Indefinite.  
WITHIN THE LAW (A. H. Woods): Milwaukee, Wis., 15-21.  
WOMAN IN THE CARE (C. F. Chase): Cleveland, O., 18-21. Toledo 23-28. Indianapolis, Ind., 30-Oct. 5.  
WOMAN, THE (David Belasco): Billings, Mont., 18. Butte 19. Missoula 30. Spokane, Wash., 21.

## TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Nevada, Mo., 16-21. Ft. Scott, Kan., 23-28.  
BELGARDE (Leslie Smith): Little Falls, N. Y., 16-21.  
BEEBE, JACK: Burlington, Ia., 16-21.  
BRECKENRIDGE (Chas. Breckenridge): Waterloo, Ia., 16-21.  
BROWN, KIRK (J. T. Macaulay): Long Branch, N. J., 16-21.  
CALHOUN, DRAMATIC: Gridley, Ill., 18-19.  
CARLTON SISTERS (Verney and Montgomery): Concord, N. C., 16-21. Winston-Salem 23-28.  
CARROLL COMEDY (Ion Carroll): Spencer, W. Va., 13-20. Catlettsburg, Ky., 23-27.  
CHASE, LESTER (Glen F. Chase): Altona, Ia., 16-21.  
CHAUNCEY-KRIPPER (Fred Chaucer): Hanover, Pa., 16-21. Phenixville 23-28. Annapolis, Md., 30-Oct. 5.  
CHICAGO (Chas. B. Rosekam): Fremont, O., 16-21. Adrian, Mich., 23-28. Kenton, O., 30-Oct. 5.  
COLONIAL (Cortland Hopkins): Summerside, P. E. I., 19-21. Charlottetown 23-28.  
CORNEIL-PRICE PLAYERS (W. H. Cornell): Altona, Mich., 16-21. Hart 23-28. So. Haven 30-Oct. 5.  
DE VOSS, FLORA (J. B. Rotnour): Rhineclander, Wis., 16-21. Augusta 23-28.  
KARLE (E. A. Karle): Upper Sandusky, O., 16-21. Huron 23-28. Elira 30-Oct. 5.  
EWING GERTRUDE (Wm. N. Smith): Pawnee City, Neb., 16-21.  
HARVEY (H. D. Orr): Grundy Center, Ia., 16-21.  
HARVEY (Northern: H. D. Orr): Berlin, Wis., 16-21. Galesburg 23-28.  
HARVEY (Southern: H. D. Orr): Waverly, Ia., 16-21. Sedalia, Mo., 29-Oct. 6.  
HAYES, LUCY M. ASSOCIATE PLAYERS: Goodland, Kan., 16-21.  
HILMAN'S IDEAL (Harry Sohn): Albion, Neb., 16-21.  
HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Earle): Elira, O., 16-23.  
HUTTON-RAILEY: Wilmington, O., 16-21.  
KEENE, LORRAINE (H. L. Lawrence): Sedalia, Mo., 16-21.  
KRYER (Chester A. Kreyer): Chanute, Kan., 16-21.

LA PORTE, MAE: Newark, O., 30.  
LONG, FRANK E.: Plankinton, S. Dak., 19-23. Versailles 23-28. Boone, Ia., 30-Oct. 5.  
LYNN, JACK: Perry, N. Y., 19-21. Dun- lirk 23-25. Batavia 30-Oct. 6.  
MAHER, PHIL: Tupper Lake, N. Y., 18-21.  
McCORD (F. P. McCord): Salisbury, Mo., 16-21.  
MURPHY'S COMEDIANS (George Wilson): Tucuman, N. Mex., 16-21.  
NATIONAL (Thos. Aiton): Rome, N. Y., 17-19. Palmyra 30, 31.  
PERRY, AUGUSTA (Walter Downing): Arctic, N. Y., 18-21.  
PICKETS FOUR (Willis Pickert): Chester, N. Y., 16-18. Warwick 19-21. Flahkill-on-the-Hudson 23-28. Fort Edwards 30-Oct. 5.  
REYNOLDS AND ROSS (Billy Ross): Toledo, Ia., 16-21. Creston 23-28.  
ST. CLAIRS, WINIFRED (Earl D. Sine): Mid- dletown, O., 16-21.  
STRONG, ELWIN: Hooper, Neb., 16-21.  
TEMPEST (J. L. Tempest): Hockwell, Pa., 16-21.  
TURNER (B. Vall): Mystic, Ia., 16-21. Albion 23-28.  
WHITNEY: Durand, Mich., 16-18.

## OPERA AND MUSICAL COMEDY.

ABORN OPERA (Messrs. Aborn): Toronto, Can., 16-21.  
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 5—Indefinite.  
ALMA, WHERE DO YOU LIVE? (Jos. Web- ster): Indianapolis, Ind., 16-21.  
ALMA, WHERE DO YOU LIVE? (A. R. Sand- ers): Rockland, Me., 18. Bar Harbor 19. Bangor 20. 21. Skowhegan 23. Lewiston 24. Brunswick 25. Sanford 26. Lawrence, Mass., 27. Concord, N. H., 28. Barre, Vt., 30, 31. Johnsbury Oct. 2. Newport 3.  
ALMA, WHERE DO YOU LIVE? (O. H. But- ler): Nashville, Tenn., 15-19. Mobile, Ala., 20, 21. New Orleans, La., 22-28.  
BLACK PATRI (H. Voelkel): Clarksville, Tenn., 18. Nashville 19, 20. Paris 21. Jack- son 22. Mayfield, Ky., 24. Paducah 25. Cairo, Ill., 26. Memphis, Tenn., 27. Marianna, Ark., 28. Helena 29. Stuttgart 30.  
BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Lancaster, Pa., 18. York 19. Harrisburg 20. Scranton 21. Wilkes-Barre 22.  
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Bridgeport, Conn., 18. Torrington 19. Meriden 20. Willimantic 21. Springfield, Mass., 23. Northampton 24. Holyoke 25. New Britain, Conn., 26. Norwich 27. New London 28. Fall River, Mass., 30.  
BRIAN, DONALD (Charles Frohman): Buffalo, N. Y., 16-21. Toronto, Can., 23-28.  
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): New York city Aug. 5—Indefinite.  
CARRY JONES (Rowland and Clifford): Ft. Wayne, Ind., 16-18. Terre Haute 19-23. Dayton, O., 23-28. St. Louis, Mo., 29-Oct. 5.  
CHARITY GIRL (George W. Lederer Production Co.): Rochester, N. Y., 16-18. New York city 20—Indefinite.  
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12—Indefinite.  
COUNT OF LUXEMBOURG (Klaw and Erian- son): New York city Sept. 16—Indefinite.  
COW AND THE MOON (Chas. A. Selton): St. Paul, Minn., 15-21.  
ELTING, JULIAN (A. H. Woods): St. Paul, Minn., 15-18. Minneapolis 19-21.  
FISCHER'S COMEDY (Messrs. Fischer and James): Los Angeles, Cal.—Indefinite.  
FOLLIES OF 1912 (F. Zieffeld): New York city Sept. 9—Indefinite.  
FOY, KEDDIE (Werba and Lusscher): Brook- lyn, N. Y., 16-21. Syracuse 23. Rochester 24. 25. Buffalo 26. Cleveland, 30-Oct. 5.  
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Tacoma, Wash., 17, 18. Victoria, B. C., Can., 19-21. Vancouver 23-25. Calgary 30-Oct. 5.  
GILT AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.  
GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—Indefinite.  
GIRL OF MY DREAMS (Jos. M. Galtes): St. Catharines, Can., 30.  
GORDON, KITTY (Jos. M. Galtes): Buffalo, N. Y., 23-28.  
HANKY PANKY (Law Fields): New York city Aug. 5—Indefinite.  
HEART BREAKERS (Mort H. Singer): Victor- ia, B. C., 18. Seattle, Wash., 19-21.  
HITCHCOCK, RAYMOND (Cohan and Harris): Pittsburgh, Pa., 16-21. Cleveland, O., 23-28. Detroit, Mich., 29-Oct. 5.  
JUNE BRIDE (Weber and Fields): Boston, Mass., 23-Oct. 5.  
KELLY-SCHUSTER MUSICAL COMEDY: Rock Island, Ill., 16-23.  
LEAN, CECIL AND FLORENCE HOLBROOK (Joseph M. Galtes): Chicago, Ill., Aug. 12—Indefinite.  
LEWIS, DAVE (Rowland and Clifford): Chi- cago, Ill., 16-21.  
LITTLE BOY BLUE (Henry W. Savage): New- ark, N. J., 30-Oct. 5.  
LITTLE MILLIONAIRE (Cohan and Harris): Trenton, N. J., 20, 21.  
LITTLE MISS FIX-IT (Werba and Lusscher): Springfield, Mass., 17, 18. Pittsfield 19. Rut- land Vt., 20. Burlington 21. Montreal, Can., 23-28. Quebec 30-Oct. 3.  
LOUISIANA LOU (Harry Askin): Kansas City, Mo., 16-20.  
LOUISIANA LOU (Harry Askin): Cincinnati, O., 15-21. Newark Oct. 4.  
MACDONALD, CHRISTIE (Werba and Luss- cher): Providence, R. I., 16-21. Fall River, Mass., 23. Springfield 24. Worcester 26. Lowell 27. Lawrence 28. Montreal, Can., 30-Oct. 5.  
MADAME SHERRY (Co. B: Messrs. Woods, Frasse and Lederer): Easton, Pa., 19. Allim- town 20. Reading 21.  
MADAM SHERRY (Co. D: Messrs. Woods, Frasse and Lederer): Detroit, Mich., 16-21.  
MERRY COUNTERS (Messrs. Shubert): New York city Aug. 20—Indefinite.  
MERRY WIDOW REMARRIED (Max Easten- son): Minneapolis, Minn., 16-21. St. Paul 22-25. Omaha, Neb., 26-Oct. 2.  
MISS NOBODY FROM STARLAND: Sioux City, Ia., 16-21. Mitchell, S. Dak., 23, 24. Omaha, Neb., 25.  
MODERN EVE (Mort Sinner): Flint, Mich., 18. Lansing 19. Grand Rapids 20, 21. Kalam- azoo 22.

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see 28. Battle Creek 24. South Bend, Ind., 25. Lonsport 26. Lafayette 27. Peoria, Ill., 28. St. Louis, Mo., 29-Oct. 5.  
MODERN EVE (Mort Sinner): Chicago, Ill., April 21—Indefinite.  
MUTT AND JEFF (Co. A: Gus Hill): Amster- dam, N. Y., 19. Gloversville 19. Utica 20, 21. Rochester 23-28. So. 30. Saugerties Oct. 1.  
MUTT AND JEFF (Co. B: Gus Hill): Char- lotte, N. C., 18. Greenville 19. Spartanburg, S. C., 20. Asheville, N. C., 31. Knoxville, Tenn., 23. Chattanooga 24. Rome, Ga., 25. Anniston, Ala., 26. Atlanta, Ga., 27, 28. Athens 30.  
MUTT AND JEFF (Co. C: Gus Hill): Winsted, Conn., 18. New Haven 19-21. Newport, R. I., 23. New Bedford, Mass., 24. Brockton 25. Taunton 26. Fall River 27, 28. Pawtucket, R. I., 30.  
MUTT AND JEFF (Co. D: Gus Hill): Plain- field, N. J., 18. Dover 19. Easton, Pa., 20. Allentown 21. Scranton 22. Pittston 24. Wilkes-Barre 25. Bloomsburg 26. Mt. Carmel 27. Shenandoah 28. Trenton, N. J., 30.  
MUTT AND JEFF (Co. E: Gus Hill): Ham- pton Roads, Va., 25. Fredericksburg 26. Annapolis, Md., 27. Winchester, Va., 28. Harris- burg, Pa., 30.  
OH! OH! DRIFTHIRE (Klaw and Erian- son): Philadelphia, Pa., 11-25. New York city 30—Indefinite.  
PACIFIC COAST OPERA (Mario Lambardi): San Francisco, Cal., Sept. 22—Indefinite.

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PARISIAN MODEL: Philadelphia, Pa., 23-28.  
PHILIP ADOLPH: New York city Sept. 26—  
Indefinite.  
PINK LADY (Klaw and Erlanger): Portland,  
Me., 19-21.  
POLISH WEDDING (Cohan and Harris): Chi-  
cago, Ill., Sept. 8—Indefinite.  
PRINCE OF TONIGHT (Le Comte and Fleisch-  
er): Pierre, S. Dak., 18, Brookings 19, Mad-  
ison 20, Pinebluff, Minn., 21, Sioux City, Ia.,  
22.  
QUAKER GIRL (Co. A. H. B. Harris, Inc.):  
Boston, Mass., Sept. 2—Indefinite.  
QUAKER GIRL (Co. B. H. B. Harris, Inc.):  
Scranton, Pa., 17, 18, Wilkes-Barre 19, Read-  
ing 20, Harrisburg 21, Richmond, Va., 23-25.  
Norfolk 26-28, Charlotte, N. C., 30, Columbia,  
S. C., Oct. 1, Augusta, Ga., 2.  
RED ROSE (John C. Fisher): Toronto, Can.,  
16-21, Hamilton 22, 24, St. Catharines 25,  
Galt 26, Woodstock 27, London 28, St. Thomas  
30, Stratford Oct. 1, Guelph 2.  
RING, BLANCHE (Frederic McKay): Atlantic  
City, N. J., 30-28.  
RING, JULIE (J. P. Goring and Co., Inc.):  
St. Louis, Mo., 15-28, Belleville, Ill., 29,  
Duquoin 30, Cairo Oct. 1, Paducah, Ky., 2, 3.  
ROBIN HOOD (Daniel V. Arthur): New York  
city Aug. 12-Sept. 28, Boston, Mass., 30-Oct.  
12.  
ROSE MAID (Co. A. Werba and Luescher):  
New York city April 22-Sept. 21, Providence,  
R. I., 23-25.  
ROSE MAID (Co. C. Werba and Luescher):  
Norfolk, Va., 18, 19, Richmond 20, 21, Char-  
lottesville 22, Roanoke 24, Knoxville, Tenn.,  
25, Chattanooga 26, Birmingham, Ala., 27, 28,  
Atlanta, Ga., 30.  
ROSE OF PANAMA (John Cort): St. Louis,  
Mo., 16-21.  
SCHEFF, FRITZ (Joe M. Gaites): Baltimore,  
Md., 16-21, Philadelphia, Pa., 23-Oct. 5.  
SCHOOL DAYS (E. J. Carpenter): Geneva, N. Y.,  
15, Ithaca 19, Auburn 20, Cortland 21,  
Covington 23, Ogdensburg 24, Carthage 25,  
Watertown 26, 31—Indefinite.  
SIDNEY, GEORGE (A. W. Herman): Cleveland,  
O., 16-21, Angola, Ind., 27.  
SPRING MAID (Werba and Luescher): De-  
wazac, Mich., 18, Jackson 19, Tecumseh 20,  
Ann Arbor 21, Lansing 22, Grand Rapids 24, Saginaw  
25, Bay City 26, Flint 27, Port Huron  
28, London, Can., 30.  
SUHATT, VALESKA (Messrs. Shubert): Ham-  
ilton, Can., 20, 21.  
TANTALIZING TOMMY (A. H. Woods): Chi-  
cago, Ill., 30—Indefinite.  
THREE TWINS (Philip H. Niven): Sherbrooke,  
Can., 18, Ottawa 19-21, Dover, N. H., 25.  
TILLIE'S NIGHTMARE: St. Louis, Mo., 16-21.  
UNDER MANY FLAGS (Messrs. Shubert): New  
York city Aug. 31—Indefinite.  
VAN, BILLY B. Rochester, N. Y., 19-21.  
WHIRL OF SOCIETY (Messrs. Shubert): Chi-  
cago, Ill., Sept. 1—Indefinite.  
WINSOME WIDOW (Florence Ziegfeld, Jr.):  
Chicago, Ill., Sept. 8—Indefinite.  
WINTER GARDEN REVUE (Messrs. Shubert):  
New York city July 22—Indefinite.  
WOMAN HATER'S CLUB (A. H. Woods):  
Boston, Mass., Sept. 16-Oct. 5.  
YANKEE PRINCE (J. P. and C. J. Vion):  
Washington, D. C., 18-21.

**MINSTRELS**

BIG CITY (John W. Vogel's): Wooster, O., 18,  
Salem 19, Carrollton 20, Alliance 21, East Liv-  
erpool 23, Bellaire 24, Waynesburg, Pa., 25,  
Washington 26, Scottsdale 27, Conneville 28.  
DE RUE BROTHERS: Phelps, N. Y., 18, Home-  
er Falls 19, Batavia 20, 21, Palmyra 27, 28,  
Down in Dixie (H. B. Bussing): Hackett-  
town, N. J., 18.  
DUMONT'S FRANK (Howard M. Evans): Phila-  
delphia, Pa., Aug. 31—Indefinite.  
FIELD'S, AL G. (Edward Conard): Richmond,  
Va., 17, 18, Wilmington, N. C., 19, Columbia,  
S. C., 20, Greenville 21, Atlanta, Ga., 23-25,  
Huntsville, Ala., 26, Nashville, Tenn., 27, 28,  
Memphis 30, Oct. 1.  
GEORGIA TROUBADOURS (Wm. McCabe):  
Sutton, Neb., 18, Clay Center 19, Harvard 20,  
Kearney 21, Shelton 22, Wood River 24,  
Aurora 25, Hampton 26, Giltner 27, Astell 28,  
Atlanta 30, Orleans Oct. 1, 2.  
O'BRIEN, NEIL: Cincinnati, O., 18-21.  
PRIMROSE AND DOCKSTADER'S: Haverhill,  
Mass., 18, Portsmouth, N. H., 19, Fall River,  
Mass., 21, Johnston, N. Y., 25.  
RENN'S BROTHERS: Grady Center, Ia., 17-19,  
Rutledge, Minn., 21, Fairmont 26-28.

**BURLESQUE-EASTERN WHEEL**

AL. REEVES: Chicago, Ill., 15-21, Cincinnati,  
O., 23-28.  
AMERICAN BEAUTIES (Ed. E. Daley): Chi-  
cago, Ill., 15-21, Cincinnati, O., 22-28.  
BEAUTY, YOUTH AND POLLY (W. V. Jen-  
nings): Chicago, Ill., 22-28.  
BEHMAN (Jack Singer): Rochester, N. Y., 16-  
21, Syracuse 23-28.  
BEN WELCH'S (Jacob Lieberman): Baltimore,  
Md., 16-21, Washington, D. C., 23-28.  
BIG GAIRTY (Phil Paulsen): New York city  
16-21, Brooklyn, N. Y., 23-28.  
BON TONS (Jessie Burns): Hoboken, N. J., 16-  
18, Paterson 19-21, Newark 23-28.  
BOWERY (Geo. H. Harris): New York city 16-  
21, Brooklyn, N. Y., 23-28.  
COLEGE GIRLS (Max Spiegel's): Montreal,

Can., 16-21, Albany, N. Y., 23-28, Worcester,  
Mass., 26-28.  
COLUMBIA (Frank Burns): Albany, N. Y., 16-  
18, Worcester, Mass., 19-21, Boston 23-28.  
CRACKER JACKS (Bob Manchester): Newark,  
N. J., 16-21, Philadelphia, Pa., 23-28.  
DAZZLERS (Chas. B. Arnold): Bridgeport,  
Conn., 19-21, Providence, R. I., 23-28.  
DINKINS STUCK (Sol. Meyers): New Orleans,  
La.,—Indefinite.  
DREAMLANDS (Dave Marion): Philadelphia,  
Pa., 16-21, Baltimore, Md., 23-28.  
GAIRTY GIRLS: Springfield, Mass., 16-18, Al-  
bany, N. Y., 19-21.  
GAY MASQUERADERS (M. Messing): Brook-  
lyn, N. Y., 16-21, Hoboken, N. J., 23-25,  
Paterson 26-28.  
GINGER GIRLS (Manny Rosenthal): Boston,  
Mass., 19-21, New York city 23-28.  
GIRLS OF THE GREAT WHITE WAY (Dave  
Gordon): Toledo, O., 15-21, Chicago, Ill., 23-  
28.  
GIRLS FROM HAPPYLAND (Lou Hurtig):  
Pittsburgh, Pa., 16-21, Cleveland, O., 23-28.  
GOLDEN CROOKS (James Fulton): New York  
city 16-28.  
HARRY HASTINGS: Cleveland, O., 16-21, To-  
ledo 23-28.  
JOLLY POLIES (Al. Rich): Providence, R. I.,  
16-21, Boston, Mass., 23-28.  
KNICKERBOCKERS (Louis Robie): Kansas  
City, Mo., 15-21, Omaha, Neb., 23-28.  
LOVE MAKERS (Sam Howe): St. Louis, Mo.,  
16-21, Kansas City 22-28.  
MERRY GO-ROUNDER (Lester-Bratton Co.):  
Toronto, Can., 16-21, Buffalo, N. Y., 23-28.  
MERRY WHIRL (Louis Epstein): Washington,  
D. C., 16-21, Pittsburgh, Pa., 23-28.  
MIDNIGHT MAIDENS (W. S. Clark): Buffalo,  
N. Y., 16-21, Rochester 23-28.  
MOLLIE WILLIAMS (Phil Isaacs): New York  
city 9-21, Bridgeport, Conn., 26-28.  
QUEENS OF PARIS (Joseph Howard): Phila-  
delphia, Pa., 16-21, New York city 24-Oct. 5.  
ROBINSON CRUSOE GIRLS (Sam Robinson):  
Louisville, Ky., 16-21, St. Louis, Mo., 23-28.  
ROSE SYDNEY (W. S. Campbell): Syracuse,  
N. Y., 19-21, Montreal, Can., 23-28.  
RUNAWAY GIRLS (Peter S. Clark): Detroit,  
Mich., 16-21.  
SOCIAL MAIDS (Robt. Cohn): Paterson, N. J.,  
16-18, Hoboken 19-21, Philadelphia, Pa., 23-  
28.  
STAR AND GARTER (Dave Rose): Cincinnati,  
O., 15-21, Louisville, Ky., 23-28.  
TAXI GIRLS (Louis Hurtig): New York city  
16-21, Paterson, N. J., 23-25, Hoboken 26-28.  
THROADEROS (Frank Pierce): Omaha, Neb.,  
15-21.  
WINNING WIDOWS (Jacob Goldenberg): Brook-  
lyn, N. Y., 16-21, New York city 23-28.  
WORLD OF PLEASURE (Dave Gordon): Bos-  
ton, Mass., 16-21, Springfield 23-25, Albany,  
N. Y., 26-28.

**BURLESQUE-WESTERN WHEEL**

AMERICAN (Eddie Miner): Cincinnati, O., 16-  
21, Chicago, Ill., 23-28.  
AUTO GIRLS (Teddy Simonds): Boston, Mass.,  
16-28.  
BIG REVIEW (Henry F. Dixon): Baltimore,  
Md., 19-21, Washington, D. C., 23-28.  
BOHEMIANS (Al. Lubin): Louisville, Ky., 15-  
21, Indianapolis, Ind., 23-28.  
CENTURY GIRLS (Walter Greaves): Minne-  
sota, Minn., 15-21, St. Paul 23-28.  
CHERRY BLOSSOMS (Mae Armstrong): Har-  
rington, Pa., 18, Altoona 19, Johnstown 20,  
McKeesport 21, Cleveland, O., 23-28.  
DAFFYDILLS (Arthur Muller): Omaha, Neb.,  
22-28.  
DANDY GIRLS (Charles F. Gromwell): Milwa-  
aukee, Wis., 19-21, Minneapolis, Minn., 23-28.  
DARLINGS OF PARIS (Chas. Taylor): New  
York city 16-21, Philadelphia, Pa., 23-28.  
DUCKLINGS: Buffalo, N. Y., 16-21, Scranton,  
Pa., 23-25, Paterson, N. J., 26-28.  
FOLLIES OF THE DAY (Harney Gerard):  
St. Paul, Minn., 15-21.  
GAY WIDOWS (Louis Oberworth): Wash-  
ington, D. C., 16-21, Allentown, Pa., 23, Reading  
24, Harrisburg 25, Altoona 26, Johnstown 27,  
McKeesport 28.  
GIRLS FROM JOYLAND (Sim Williams):  
Scranton, Pa., 16-18, Paterson, N. J., 19-21,  
New York city 23-28.  
GIRLS FROM MISSOURI (L. Talbot): Chicago,  
Ill., 15-21, Milwaukee, Wis., 22-28.  
GIRLS FROM RENO (James Madison): To-  
ronto, Can., 16-21, Buffalo, N. Y., 23-28.  
HIGH LIFE IN BURLESQUE (Chas. Falke):  
New York city 16-21, Boston, Mass., 23-Oct. 5.  
JARDIN DE PARIS (Leo Stevens): Indianapo-  
lis, Ind., 15-21, Chicago, Ill., 22-28.  
LADY BUCANERS (H. M. Strong): Phila-  
delphia, Pa., 16-21, Brooklyn, N. Y., 23-28.  
MERRY MAIDENS (Edw. Schaefer): Brooklyn,  
N. Y., 16-21, New York city 23-28.  
MISS NEW YORK, JR. (W. F. Fennessy): Pat-  
erson, N. J., 16-18, Scranton, Pa., 19-21, Phila-  
delphia 23-28.  
MOULIN ROUGE: Brooklyn, N. Y., 19-21, New-  
ark, N. J., 23-28.  
ORIENTALS (W. Cameron): Detroit, Mich., 15-  
21, Toronto, Can., 23-28.  
PAINTERMAKERS (R. B. Patton): Boston, Mass.,  
19-21, New York city 23-28.  
QUEENS OF THE FOLLIES BERGERE (Coul-  
man and Shannon): St. Louis, Mo., 15-21,  
Louisville, Ky., 22-28.  
ROSE BUDS (Law Livingston): Cleveland, O.,  
16-21, Cincinnati 22-28.  
STARS OF STAGELAND (Wm. Dunn): New  
York city 16-21, Brooklyn, N. Y., 23-28.  
TIGER LILIES (James Weedon): Philadelphia,  
Pa., 16-21, Baltimore, Md., 23-28.  
WATSON'S (Dan Guisenheim): Kansas City,  
Mo., 16-21, St. Louis 22-28.  
WHIRL OF MIRTH (Robt. Gordon): Newark,  
N. J., 16-21, Paterson 23-25, Scranton, Pa.,  
26-28.  
YANKEE DOODLE GIRLS (Alex. Gorman):  
Omaha, Neb., 15-21.  
ZALAH'S OWN (Harry Thompson): Chicago,  
Ill., 15-21, Detroit, Mich., 22-28.

**BANDS**

CREATORS: Springfield, Mass., 29.  
SOUSA: Exposition, Pittsburgh, Pa., 19-21, Co-  
lumbus, O., 22, Newark and Kanawha 23,  
Cambridge and New Philadelphia 24, Wooster  
and Mansfield 25, Upper Sandusky and Lima  
26, Bellefontaine and Piqua 27, Springfield and  
Dayton 28, Cincinnati 29, Richmond, Ind.,  
30, Anderson and Indianapolis Oct. 1, Brazil  
and Terre Haute 2.

**MISCELLANEOUS**

HOUSTON, HENRY, MAGICIAN: Kashmo, In-  
dia, Sept. 3-28, Colombo, Ceylon, Oct. 1-31.  
NEWWOOD PHOTONISTS: Adelaide, Australia,  
2-28.  
QUEEN AND ORCHESON SHOWS: Crawford,  
Ky., 16-21, Paris, Tenn., 24-28, Murray Oct.  
1-5.  
RAYMOND, THE GREAT (Maurice F.  
Raymond): Portland, Ore., 15-21.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Since the decision rendered by the United States  
Supreme Court, it has been decided by the Monks  
hereafter to bottle

**CHARTREUSE**

(Liqueur Pères Chartreux)

both being identically the same article, under a com-  
bination label representing the old and the new labels,  
and in the old style of bottle bearing the Monks'  
familiar insignia, as shown in this advertisement.

According to the decision of the U. S. Supreme  
Court, handed down by Mr. Justice Hughes on May  
29th, 1911, no one but the Carthusian Monks (Pères  
Chartreux) is entitled to use the word CHARTREUSE  
as the name or designation of a Liqueur, so their vic-  
tory in the suit against the Cusulier Company, rep-  
resenting M. Henri Lecouturier, the Liquidator ap-  
pointed by the French Courts, and his successors, the  
Compagnie Fermière de la Grande Chartreuse, is  
complete.

The Carthusian Monks (Pères Chartreux), and  
they alone, have the formula or recipe of the secret  
process employed in the manufacture of the genuine  
Chartreuse, and have never parted with it. There is  
no genuine Chartreuse save that made by them at  
Tarragona, Spain.

At first-class Wine Merchants, Grocers, Hotels, Cafes.  
Battler & Co., 45 Broadway, New York, N. Y.  
Sole Agents for United States.



ROULETTE, HARRY AND MILDRED: Char-  
lottesville, Va., 16-21, Anticosti, N. S.,  
23, 24, Sydney 25, 26, Glace Bay 27, 28, St.  
John, N. F., 30-Oct. 13.  
THURSTON (Jack Jones): Worcester, Mass.,  
23-25, Syracuse, N. Y., 26-28, Rochester 30-  
Oct. 5.  
WORTHAM AND ALLEN: Hutchinson, Kan.,  
16-21, Oklahoma City, Okla., 23-28.

**VAUDEVILLE NOTES**

Lulu Glaser, assisted by Tom Richards,  
will make her vaudeville debut at the Colo-  
nial Theatre, this city, on Sept. 23, in an  
opereetta by Raymond Peck.

Harry Thompson opened at Springfield,  
Ill., on Sept. 1 for a Western tour.

J. H. Greene has been engaged by W. H.  
Thompson for his new act, An Object Les-  
son, now playing the Orpheum Circuit.

Annie Inman, at one time with Helena  
Modjeska and a member of McVicker's  
Stock company in Chicago, has entered  
vaudeville in a sketch, Gannet Farm, by  
Georgiana Evans, which she will take over  
the Pantages time. Miss Inman, who is  
nearly seventy years of age, has the assist-  
ance of Sallie Lester and Frances J. Don-  
nelly.

Oliver Briscoe is now in vaudeville, with  
bookings from the United Office. Minnie  
Dupree will also be in vaudeville within a  
few weeks, giving a new sketch until Janu-  
ary, when a play will be ready for her.

Jack Norworth, who recently went to  
Europe because of illness, returned week  
before last, his brother having died.

Tempest and Sunshine, in private life  
Marion and Florence James, are said to  
have separated as a vaudeville team.

Randall M. White assumed the editorship  
of the Player on Sept. 2, succeeding Walter  
K. Hill, who resigned.

Rose Tiffany has opened her season in  
vaudeville under the direction of Freeman  
Bernstein, being booked solid over the Con-  
solidated time, in her sketch, After the  
Honey-moon.

W. L. Abington, under management of  
Arthur Hopkins, opened in Charles Eddy's  
successful playlet, Honor Is Satisfied, at  
Montreal, on Monday, Sept. 9. In his  
company are Wilfred Forster and Allison  
Skinner.

Corinne Snell was seriously injured in a  
recent railroad wreck, and is in a serious  
condition at the Lafayette Hospital, Buf-  
falo, N. Y.

George Beban will play a few dates in  
the Keith houses before joining Weber and  
Fields in their new music hall.

Aaron J. Jones, of Jones, Linnick and  
Schaefer, has returned to Chicago after a  
trip abroad. He was greeted in New York  
by Peter Schaefer, one of his partners who  
is to embark on a trip across the pond.  
Jones promises several sensations in vaude-  
ville.

Edwin F. Laing, new manager of the  
Empress Theatre, Chicago, expects to be at  
the tiller of the new Sullivan and Considine  
house in Halsted Street in the same city.

Through an arrangement with Alfred  
Butt and William Morris, F. F. Proctor has  
completed a deal to interchange vaudeville  
acts between the London Palace and his  
Fifth Avenue Theatre. The first artist to  
be seen under the new arrangement will  
be Annette Kellermann, opening on Sept.  
23. After a short tour in America, Miss  
Kellermann will return to London for the  
Christmas pantomimes.

Irving Berlin is going to play five weeks  
at the London Hippodrome at a salary of  
\$1,000 a week. When he reaches England  
he may be surprised to ascertain how many  
other persons are the "authors" of his  
own songs popularized here.

Carrie Reynolds makes her vaudeville  
debut at Proctor's Fifth Avenue Theatre  
next week in a single singing and dancing  
act.

Suffragettes were permitted to appear at  
each performance last week at Ham-  
merstein's Victoria Theatre and tell about their  
"cause" and their troubles. Taking it al-  
together, they came out a lot better than  
had been expected, and Inez Milholland  
made such an unqualified hit by her beauty  
alone that no man in the house would have  
dared to vote otherwise than as she wished.

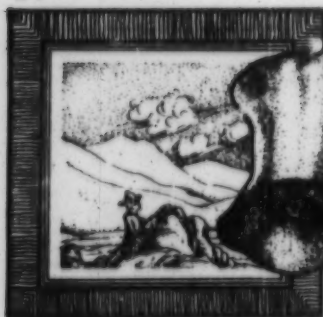
Coney Island's "Mardi Gras," which had  
been announced as abandoned, came off last  
week after all and was well attended. It  
was more peaceful than usual and it prac-  
tically closed the season at the island.

Announcement is made that henceforth  
all gallery seats will be reserved at the  
local B. F. Keith theatres, enabling every-  
body to secure seats in advance in all  
parts of the houses.

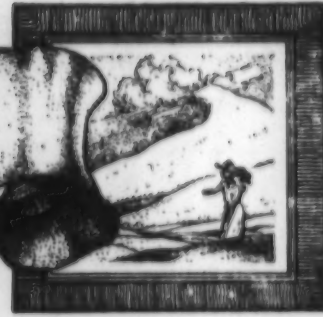
The Sullivan and Considine vaudeville  
circuit is to have all three of the Empress  
theatres in Chicago in operation before the  
season closes. The Cottage Grove Avenue  
theatre has begun its season as a weekly  
change house. The theatre now building  
on Halsted Street, just north of West  
Sixty-third, will be known as the Halsted  
Empress. Work will be started soon upon  
the North Side theatre, which will have  
seats for 1,800 persons.

Isabelle Miller has signed with Thomas  
Jefferson for vaudeville to play Gretchen in  
Hin Van Winkle.

**MEYER'S**  
**MAKE-UP**  
**10¢**  
**IT NEVER GETS HARD**



# MOTION PICTURES



## VIEWS OF THE REVIEWER

**W**HETHER the field at large is to receive much benefit from the great strenuousness at present displayed by the different factions in putting out more releases at the lively rate which they seem to feel necessary, is perhaps very much open to speculation. To be sure, one is informed it is all a matter of demand. The supply of American films abroad can not be met, and those who ought to know also declare that the field here is extending to an alarming degree. Yet beneath it all appears the spirit of rivalry, in itself a most necessary factor toward achievement, but obviously a condition that oftentimes drives the competitors to extremes. In truth, the great need of film production to-day is not for a larger quantity, but for a greater development of the resources at hand, and all this lively competition seems more to defeat its own purpose than to gain results.

New companies may come and go, but as for the public, it remains willing to stand by old friends and favorites with whom it is acquainted, as long as they, in their turn, give their best. The hurried attempt to force issues, which is now seen on all sides, is by no means bringing better film upon the market. Features there may be, but for the most part the output in this direction can not be said to have revealed anything extraordinary, nor is the hungry want of the public in this direction adequately met. It is therefore to be wondered that certain manufacturers do not bend greater energy in building up this branch of the producing end.

It would seem that the producing staff now versed

The field at present is marked too much by hurried confusion in meeting demands more fancied than real, and an undue readiness to spend profits too easily earned. Clearly, the motion picture art will not advance while surrounded by such a state of affairs, until somebody and something lands on the junk heap.

Yet it cannot be said that the artistic manufacturer has received much encouragement to develop his feature, since he has little control over its exhibition. The strange and amusing part of this situation is



MABEL TRUNNELLE

The Charming Leading Lady of the Majestic Company

that he considers himself quite helpless to change conditions. It is rather surprising, when he is wasting so much good energy in other directions. Some time ago the industry took off its swaddling cloths. One must wait patiently until the ten-year-old ceases to kick up the dust and can see where he is going. However, a goodly portion have already reached minority. The difficulty is the youngster's dust.

The advancement made by a number of producers, who previously have been the greatest offenders in the use of unnecessary, redundant, explanatory titles, is especially gratifying. One is treated to much good dramatic action thereby and not compelled to read a series of articles illustrating a sequence of pictures; but through their vigilance in this direction, perhaps, they are losing sight of the fact, that the action itself must be all the more explicit on account of the very absence of the title, which indeed is sometimes very essential at some particular place in the film, where it may be instrumental in conveying a subtle, sudden thought necessary to the drama. Naturally more sub-titles are needed at the beginning of a picture, where the introduction must establish the facts of the story, but even in this instance the need is for a title that suggests and tells us as little as possible.

It is in the introduction of the ordinary film that much clumsy construction and lack of thought is displayed. After the average motion picture is half-way through, it wakes up into a lively dramatic interest. There is no reason, except for a certain lack of ingenuity, why films should not be as interesting and dramatic while establishing the proposition of the drama proper, as after the picture is well under way. The trouble is the awkward manner in which facts are brought forward and estab-

lished. The need, it would appear, is to make these facts a component and interesting part of the drama, mindful that during the process of their unfolding much good drama is present, waiting to be expressed.

Here also the blundering use of the sub-title interferes with the action of the play to a more marked degree than in any other part of the picture. Avoiding its use as consistently as possible, greater care is evidently needed in presenting the essential ideas of the drama, and the chief among these is the character relation. It often happens that just who a character may be does not appear to the spectator until the film is well on its way. This is a decided error in construction, which careful thought and consideration may obliterate. Unfortunately, it is a fault prevalent even among the best producers, who have overcome a great many other obstacles in picture construction. The art of getting a story started is no small one, and one which must receive greater study on the part of the average producer, if he would present a vivid, consistent and therefore holding drama from the beginning to the end.

Similar to all means of artistic expression, the flash scene and close range view, both of Biograph invention, are subject to abuse, but the chief difficulty seems to be that imitators do not always understand how to use them, since they do not comprehend their true purpose and use. The power of both to make a dramatic climax in picture is undeniably one of the greatest aids that has been discovered up to the present time. By the flash scenes all the threads of the plot of impending crisis



EDITH STOREY

A Popular Member of the Vitagraph Company

in the requirements of pictures might be used to greater advantage in supplying the long-felt need of the feature, for it has not yet been proven that there are enough able directors and players in the field even to put on a steady excellence of single reels. Perfection along big lines is obviously much more to be preferred than a hurried output to meet seeming competition.

Indeed, among certain ranks there is an effort to meet this call, but he who builds well does not build in haste, if he would construct a secure foundation, which is not always seen until the whole appears.



HAROLD SHAW

Now Directing Edison Productions

may be brought together in one vivid accumulation of events. Its greatest abuse is using it in portraying a quiet theme, as it tends to create a suspense and animation hardly in harmony with certain situations or ideas.

The close view, also, is of great benefit in bringing out a climax, in that a spectator may read more clearly through expression alone the passing thought of the characters, when the voice would naturally be the only means of expression, and previous events have led up to this very point. It is eminently natural, as in life one does not see the entire form





ARTHUR HOTALING

Well Known as Lubin's Comedy Director

of a person with whom he is in close relation. It is indiscriminately used when there is nothing to express of an accumulative or explicit character. All forms and methods of artistic expression are but a means to an end, the expression of nature. The true artist knows how to use his tools. The fault is not with the method but with its application.

THE REVIEWER.

#### PLAYERS TO SUPPORT EXHIBITORS' BALL.

At a recent meeting of the New York Branch of the Exhibitors' League, the chairman of the ball committee reported that over one thousand advertisements had been sold and tickets in like proportion. Plans were also considered for conducting a motion picture trades exhibition to be held in connection with the national convention at New York, 1913. The well known players, who have so far handed in their names and expressed their intention of attending the ball to be held in the Palm Garden on Thursday evening, Nov. 14, are Florence Turner, Edith Storey, Lillian, Walker, Flora Finch, Kate Price, Mary Maurice, John Bunny, Ralph Ince, Leo Delaney, Van Dyke Brooke, Kenneth Casey and other members of the Vitagraph Company. Arthur Johnson and many others of the Lubin forces will also appear. Maurice Costello and Florence Lawrence will lead the grand march. A company of Vitagraph players will also attend the meeting of State exhibitors to be held at the Lyric Theatre, Saratoga, N. Y. sometime in the future. The meet-

ing is for the purpose of enlarging the local. A banquet will be given to the members and friends.

#### COLONEL ROOSEVELT FILM.

Arrangements have been made with Colonel Roosevelt and the General Film Publicity and Sales Company, whereby the originator of the Bull Moose party will be shown in the cinematograph on his various tours throughout the country, exhibiting at the same time different receptions he may receive. The film will include not only all points of interest in the Western tour, but will show also a special suffragette meeting with Mr. Roosevelt in attendance. In addition to this there will be views of his home life and various achievements and exploits accomplished while the Colonel was President. An installment of the film has been taken, which includes the Colonel's trip on a locomotive from Helena, Mont., over the Rocky Mountains. The views are said to contain some excellent scenery and also display the warm reception Mr. Roosevelt is receiving. The producer declares that it is not the intention of the film to promote a political campaign, but to portray the life of one of the greatest living Americans. A feature of the film is that the Colonel will be seen making a speech with extracts following.

#### ESSANAY FIVE-A-WEEK.

Beginning Wednesday, Sept. 25, the Essanay Company will release a fifth film, and on each Wednesday thereafter. The new date will be filled with selections from comedies, drama and melodramas. The Adventure of the Button is the title of the first Wednesday release. It is declared to be a good comedy-drama with a splendid plot portrayed by the Essanay popular favorites. This is the beginning of Essanay's feature weeks. For some time the Essanay studio has been making elaborate plans to accommodate the new Wednesday release, and a score of fine films are ready to be selected from. The week of September 23 will be an especially attractive feature one for Essanay, and the following releases are herewith announced: Tuesday, Sept. 24, Across the Broad Pacific; Wednesday, Sept. 25, The Adventure of the Button; Thursday, Sept. 26, A Little Louder, Please! Friday, Sept. 27, The Voice of Conscience; Saturday, Sept. 28, An Indian Sunbeam.

#### FIRST PROSECUTION UNDER INTERSTATE ACT.

The action instituted by Assistant District Attorney Dickeys, passed by Congress July 31, which makes it a criminal act to bring pictures or films of fighters or prize fighters for exhibition into the country or from one State to another, received what is virtually its first application at St. Paul, Minn., at the beginning of last week, when Charles P. McHugh, secretary of a Los Angeles boxing club, showed the Wolgast-Rivers fight pictures at the Star theatre. When he was enjoined from further exhibition of the pictures, he declared he had never heard of the law.

#### PICTURES NEAR SCHOOLS.

In upholding the action of Mayor Gaynor who refused to grant a license to a motion picture house at 216 East Forty-second street near a public school across the way, Justice Delany of the Supreme Court declared that the Mayor had used excellent judgment. Objections had been filed by parents of the children



BESSIE EYTON

A Sellig Player of Personality

attending the school, by members of the Board of Education and by residents of the neighborhood. The conclusion was not arrived at, it is declared, because there is a strong objection to a picture house as a saloon in the neighborhood, or because it might be detrimental to the morals of the children, but it would have a tendency to demoralize the routine of school work, and thus prove an annoyance to school authorities and the discipline of the pupils.

#### THANHOUSER OUTING.

The Thanhouser Company of New Rochelle, N. Y., held its first annual outing on Saturday, Sept. 7, at Bay View Hotel, City Island. There were in the neighborhood of two hundred present including members of the company and their friends. It was declared by all concerned to be a memorable event, and others of a like nature are looked forward to in the future. Bertram Alder headed the committee in charge and in connection with the outing an athletic programme was arranged. It included a men's bowling contest, a 20-yard dash, a potato race, a dancing prize, and a fat ladies' race. The committee in charge beside Mr. Alder were Charles Corcke and Charles Van Houten. The judges were Frank Zimmerman and John Andren. The motor bus used to convey the party home was so heavily loaded that it was necessary to stop at the foot of each hill, while the men, compelled to walk, assisted the progress.



SCENE FROM UNDINE, THANHOUSER FEATURE, OUT SEPT. 26



SCENE FROM THE CUCKOO CLOCK, RELIANCE, OUT SEPT 26

## LETTERS AND QUESTIONS.

Answered by "The Reviewer."

J. P., Alexandria, Va.—The clever young girl who has been playing leads in Lubin's Western films is Edna Payne. Possibly you may obtain one of her pictures by addressing the Lubin Company. Her likeness appeared in *THE MIRROR* of May 1, 1912.

J. W., New York, does not understand why Florence Lawrence does not give up the Victor and return to Lubin, where she could again play with Arthur Johnson. He seems to feel that it would be much better all around, as she does not seem quite the same—all of which indicates the great popularity attained by these two players when they worked together in the Lubin studio.

H. M. C., Terre Haute, Ind., in reply to A. K. V.'s recent letter desiring a contest for original plots, has this to say:

If I understand correctly, A. K. V. wishes you to conduct a department to publish photoplay plots from various sources. While there may be a dearth of originality in plots, there may be new dresses for them, and rigged out in these fine feathers they may lose a great deal of semblance to their own plain selves. To my mind A. K. V. has hatched up a mighty good idea and I should like to see it carried out, and I am sure a goodly number of readers will voice my sentiments. I might suggest, since A. K. V. has kindly barred remuneration from the subject, that the best four or five of the ideas be published and these be followed by a list of "next bests." That might prove a balm of encouragement to those who failed, and the whole might prove a boon to poor, timid, discouraged aspirants whose work, although good, might have been returned to them unremarked. Every day one sees "stuff" on the screen and wonders how on earth the producing company could do it. Then some aspirant sits down (thinking the company is at its rope's end for good material), enthusiastically grinds out a "masterpiece," mails it, waits only for—the same old story.

Other interesting opinions on the subject are welcome, particularly on the art of being original.

Inquirer, Peabody, Mass.—Adele Buck's picture appeared in last week's issue under the title of Vedah Bertram. Arthur Johnson is turning out a picture each week with the Lubin Company, not only appearing in them, but directing as well. Henry Walthall's whereabouts are not known.

H. C. Z., Yonkers, N. Y.—The names and addresses of the leading motion picture magazines, besides *THE MIRROR*, devoted in part or entirely to the industry, are the *Motion Picture World*, 125 East Twenty-third Street, New York (\$3 per year); the *Moving Picture News*, 30 West Thirteenth Street, New York (\$2 per year); the *New York Morning Telegraph*, Sunday edition, motion picture section (\$2.50 per year); the *Motion Picture Story Magazine*, 26 Court Street, Brooklyn (\$1.50 per year); the *Photoplay Magazine*, 600-630 Dearborn Street, Chicago, Ill. (\$1 per year); the *Bioscope*, 85 Shaftesbury Avenue, London W. 8 (\$3 shillings, or \$2, per year, abroad); and the *Kinematograph*, Tottenham Street, Tottenham Court Road, London W. The answer to your other question is not forthcoming.

B. A., New York wishes to have it suggested to Mr. Anderson that in selecting his new leading woman that he find one of slight build. She implies that it would make a pleasing contrast. The actress who substituted in *The Wife of the Hills* was more agreeable.

The suggestion is handed on to Mr. Anderson for higher judgment. His taste in times past in this direction has ever been discriminating, but, fat or lean, one trusts she will be versed in the art of motion picture expression.

E. H., San Antonio.—Frank Dayton played the role of the father in *Her Adopted Father*. There is no record of his ever playing in Mr. Anderson's company, the Western Essanay. He has appeared in films made by the Eastern (Chicago) Essanay.

Mrs. M., Galveston, Tex.—Alice Joyce and Carlyle Blackwell are no longer playing in the same company. Miss Joyce is in the New York studio and Mr. Blackwell is still in California. Such being the case, Mrs. M. declares that it is a great disap-

pointment to many people. To her mind they are the best actors she has ever seen, and she feels it is a mistake to have them separated. She also speaks a good word for Earl Williams and does not forget "the great Western man," G. M. Anderson.

Francesca.—The Imp has a stock company in Los Angeles, Cal., which is presumably the one to which you refer.

C. M. M., Albany, N. Y.—Edwin Clark has not appeared in Edison films for some time, we are informed, because he has been ill. The company declares his position is always open to him.

J. K., Boston, as a new subscriber would like to know the name of the pretty dark-haired girl in Western Lubin films. "She does some good riding and I think she is very clever. I admired her work in *Captain King's Rescue*." Her name is Edna Payne and her picture was published in *THE MIRROR* of May 1, 1912. Jessie McAllister played the leading feminine role in *The House with the Tall Porch* (Edison).

G. H., Indianapolis.—The gentleman, who played the leading role in *Two Women and a Man* (Comet) is Frank Smiley. The leading woman Mabel Miller.

K. I. N., Oakland, Cal., who declares herself to be a Western reader, could not have been one very long, for she asks the names of two Biograph players. However, she is cheerfully forgiven. Helen Gardner played Becky in *Vitagraph's Vanity Fair*. The girl in *The Wooling of Handsome Dan* must have been an extra, since her name cannot be ascertained.

Originality, who hails from somewhere out in Utah, writes:

It is certainly with a sense of gratitude to the Vitagraph Company and the exchange which furnished "Vitagraph Night" here this week. Such events—and it was an event—are rare indeed in this part of the United States. Five splendid films were shown, with Maurice Costello, Edith Storey, Earle Williams, John Bunny, Flora Finch, Lillian Walker, James Morrison and many others appearing to excellent advantage. Without exception, *Suing Susan* is the best comedy I have seen at any time. The little girl who played the maid is a gem. I didn't get her name, the cast sped by too quickly. I hope Vitagraph Night is a permanent institution.

I don't see why Biograph Company can't let you tell their players' names, when they advertise like this: "The Narrow Road, with Miss \_\_\_\_\_." That is how I found out my new favorite's name. It is quite time for this company to give out the complete list of its players. Motion pictures have reached such a stage of advancement that no company should refuse the names of its players. Some ought to refuse the names of the players on general principles, but nobody cares about who are the players of some companies. Biograph has certainly given people's curiosity a merry chase, though.

It's too bad Florence Lawrence did not cast her fortunes with Lubin again. Her genius can't show off to much advantage in Victor films, because of poor photography. The Miss Lawrence—favorite of yesterday—is not recognizable as the former Lubin star.

The little maid who is a gem in *Suing Susan* is Dorothy Kelly. If you will notice, the circular sent in was not issued by the Biograph Company but by the exhibitor.

## STUDIO GOSSIP.

MARY FULLER, whose connection with the Edison players is well known, has arrived in England, where she has joined the Ashley Miller party. The fifth and sixth of the *What Happened to Mary* series consequently will be taken in England. It is expected that Miss Fuller will remain abroad until the rest of the company returns.

LEW PARKER of the Selig Polyscope Co.'s producing staff has left the Chicago studio for Los Angeles, where he will be connected with the Selig Edendale studios in the capacity of director.

MYRTLE STEDMAN, leading woman of the Selig Colorado company, now located at Canon City, was presented with a beautiful hand carved inlaid table by one of the convicts in the Colorado State Penitentiary last week. Miss Stedman is gifted with an exceptionally beautiful voice and has sung at the penitentiary at the request of Warden Tynen upon several occasions. One of the prisoners started work on a table over six months ago, when Miss Stedman was there

last summer. He finished it last week and requested permission from the warden to meet Miss Stedman in order that he might present the table in person.

HARRY C. MYERS, is now with the Lubin Stock company at Cape Cottage, Me., where this section of the Lubin forces, directed by Barry O'Neill, has been quartered since July 4. He has been with the company for the past four years, and is now called by his friends "the star leading man." His courteous good nature have won for him many friends. He was born in New Haven of an old New England family, and is a descendant of Captain Myers, of the Revolution, while he himself served in the Spanish-American War. He is also somewhat of an acrobat as well as an actor, and recently met with an accident in his car, which came near the edge of a steep precipice skirting the sea. His dexterity in this direction prevented a catastrophe.

ANNE SCHAEFER, of the Western Vitagraph Company, is visiting her home in St. Louis, Mo. Miss Schaefer was born in St. Louis, and some of her greatest successes on the stage were made there as an exponent of Shakespearean roles. Before she returns to the Vitagraph studios in Santa Monica, she will call on Rollin S. Sturgeon's father and mother at Rock Island, Ill., where Mr. Sturgeon was born. Since Mr. Sturgeon took up the directorship of the Western Vitagraph, Miss Schaefer has been one of his leading women, and has attained a reputation for herself in the field. Her vacation will occupy three weeks.

EVERETT CAPPEL, playing juveniles with Lubin Company, No. 3, has gone to New York city after a few days' visit in Bellefontaine, O., with his parents.

RUTH STONEHOUSE, one of the charming members of Essanay's Eastern Stock company, was formerly a resident of Victor, Colo., where her father, an expert in mining operations, is now located. A recent issue of the *Victor News* devoted a full column to Miss Stonehouse's connection with the Essanay Company, commented upon the excellence of her work and remarked on the crowds attending the local opera house whenever an Essanay film was to be shown. Some of her most successful roles in recent productions are *The Browns Have Visitors*, *An Adamless Eden*, and coming September releases including *The End of the Feud*, *Neptune's Daughter*, *A Call from the Sea*, and *Twilight*.

Mrs. WILLIAM TODD, wife of William Todd, both prominent members of the Essanay Western Stock company, was tendered a birthday party by her husband during the past week. Mrs. Todd received a number of beautiful gifts from the assembled guests, among whom were numbered Augustus Carney, known as Alkali Ike; Frederick Church, Arthur Mackley, Victor Potel, and G. M. Anderson. Alkali and Broncho Billy added much to the levity of the occasion.

KATHLYN WILLIAMS, the popular leading woman of the Selig Polyscope Company's Chicago studio, acted as fairy godmother to a party of some two hundred children last week, when she gave the slum kiddies a theatre party at the Steavenson Theatre, Evanston Avenue and Irving Park Boulevard, Chicago. The children were those who took part in the recent tuberculosis pictures at the Selig studios. Miss Williams has for some time been very much interested in Chicago's social settlement work and accordingly made up her mind to do something for the cause. She rented the Steavenson Theatre for the afternoon, hired a special orchestra, and selected an exceptionally good programme of the best licensed pictures. Good comedies and several educational reels were shown first, and then the children were treated to the surprise of the afternoon, when *The Trail of the Germ*, the tuberculosis picture in which the children themselves had worked, was thrown upon the screen. Ice cream cones were served, and Dr. McMichael, of the Chicago Tuberculosis Institute, spoke to the children.

ALKALI IKE (AUGUSTUS CARNEY) is in Chicago! Blew in the other day from the West with a six-shooter dangling from each hip and got the reception of his life. Alkali is popular. There is no doubt of that. Alkali is to be featured in some comedies now in course of production at the Essanay Chicago studio, and it is hoped to make them bigger and better and funnier than anything he has ever done!

A. D. HOTALINO, better known as "The Boy Director" whose picture appears in this week's issue of *THE MIRROR*, has been with the Lubin Manufacturing Company for twenty years, and has the distinction of having been in the employ of the firm,

longer than any other person. Some of the Lubin Company's most successful pictures have been made and written by Hotaling, and many from mere suggestions from Mr. Lubin. Some of the finest pictures have been developed in this manner. It is declared. Besides writing and directing, he has many times played in various productions. He is also a first class operator, either on the camera or projectoscope, and in the developing and printing departments his advice is frequently sought. He has toured the major portion of the known world, always carrying a small but clever and capable company of photographers. He does not believe in quantity, what he wants and must have is quality. There is not a member of his troupe who is not capable of playing any part he may cast for them.

## BENEFITS OF NEW COPYRIGHT LAW.

The new copyright bill for moving pictures, which came legally into effect on Aug. 24, will be of incalculable benefit to the trade in general and especially to exporters of foreign feature subjects. There has been a great difficulty in the past securing proper enforcement of the copyright law for moving picture manufacturers. As the matter formerly stood, the subjects had to be copyrighted under the name of photographs, which caused a decisive legal decision to be impossible. The new bill does away with all this and in the future any of the infringers who in the past have been accustomed to go into the European market and buy second-hand features will have a hard time avoiding the law over here. Another benefit to those desiring copyrights is that it does away with sending the entire subject to the Copyright Office. All that is required in the new act is to forward merely the titles and two pictures from each scene. These must also be accompanied by a synopsis of the story.

## WITH THE FILM MEN.

Ingewald C. Oes, American representative of Great Northern, is due in New York today. He is bringing back a number of Great Northern hand colored films.

Eclair and Universal Feature Company have outgrown their present quarters and have taken the balance of the floor which they are now occupying. This will almost double their floor space.

Motion pictures have another recruit from the newspaper ranks in John G. Clymer, who has been for a number of years on the staff of the *New York Herald*. Mr. Clymer will handle the advertising and publicity for the Gaumont Company.

H. A. Fitzgerald, president of the Consolidated Film and Supply Company, which operates exchanges in Atlanta, Dallas, and New Orleans, is stopping at the Astor. Mr. Fitzgerald entered the film field several years ago as an experimenter, at the suggestion of H. R. Raver, of the Film Supply Company, and is to-day their largest customer in the South.

Jennie Van Buskirk, who handles the advertising and publicity for the Victor Company, is back from a vacation in the mountains.

Captain Frits Duquesne, personal friend and right-hand man of Colonel Roosevelt during his African trip, has been engaged by the General Film Publicity and Sales Company to exploit the Roosevelt films. Captain Duquesne is particularly qualified for this work owing to his intimate knowledge of the Colonel's idiosyncrasies.

George Magie, of Solax fame, is not particularly enthusiastic these days on the matter of censorship or censorship boards. On the day certain films were shown, the board failed to put in an appearance, a rather frequent occurrence. After the film had actually been seen and condemned explanations were interrupted by the assertion that the board was in a hurry and the meeting was adjourned. Mr. Magie believes that in common justice to each manufacturer the board should make it a point to see every film, and not suddenly pounce down on one manufacturer, while other films, not seen, were allowed to go by.

The *Mutual Observer* will be the name of the house organ of the Mutual Film Corporation, which appears next Saturday. H. J. Streckmanns, formerly editor of the *Shoe World* and *Film Fancies*, will be the editor.

The thanks of the newspaper men are due to Manager Raver, of the Film Supply Company, for the desks and seats supplied them in the projecting room of the Film Supply Company. The place now has the appearance of a first-class theatre.

The Kinemacolor Company are waiting anxiously the report of President H. J. Brock on a new color camera which is expected to do away with the rainbow effect so often seen in colored pictures. Mr. Brock has been carefully studying the matter while in Europe and expects to be able to say something on his return about Sept. 17.

F. J. B.



# SCREEN CLUB RAPIDLY FORMING.

Many New Members Pledged from Different Fields—Great Interest Displayed.

The Screen Club held its first large meeting on Wednesday evening, Sept. 11, at Bryant Hall, Sixth Avenue and Forty-second Street. A second meeting was held on Saturday evening, Sept. 14, at the same place.

At the meeting on Thursday evening about 150 representative motion picture men were present, including many actors, directors, managers, authors, and newspaper men, with a few camera men. It was an enthusiastic gathering, and one which was strikingly harmonious in every respect. Speeches were made by King Baggot, the originator of the Club; John Bunney, the distinguished comedian and character actor of the Vitagraph Company; Alfred H. Saunders, of The Moving Picture News; Charles Kent, of the Vitagraph Company; Harry R. Haver, general manager of the Film Supply Company of America; Maurice Costello, of the Vitagraph Company; Herbert Prior, of the Majestic Company; Lawrence McGill, of the Republic Film Company, and Calder Johnstone, of the Morning Telegraph.

The response to the call for individual subscriptions to be applied to the individual initiation fee and dues, later to be decided upon, was quite remarkable, the new club already having in its treasury, under the care of Frank Powell, a fund amounting to several hundred dollars.

Following the recess when this money was collected, committees on Constitution and By-Laws and Membership were appointed. Mr. Johnstone resigned as a member of the tentative Committee on Membership, the following committee then being appointed: John Bunney, chairman; Herbert Brenon, Dell Henderson, A. C. Willat, and William Russell. The Committee on Constitution and By-Laws includes Mr. Lawrence McGill, chairman; Victor Smith, William Robert Daly, Oscar C. Apfel, Alfred H. Saunders, and Calder Johnstone.

The meeting adjourned some time after midnight, when Mr. Bunney escorted about twenty guests around to the Elks' Club, where licensed and independent actors, directors and managers, spent two or three hours without a sign of conflict or the suggestion of legal action.

On Friday night William Robert Daly entertained the members of the Committee on Constitution and By-Laws at dinner, following which the Constitution, as drawn up by Mr. Johnstone, was submitted to the Committee. After several hours' hard work the first rough draft was whipped into comparatively good shape, and is now ready for legal advice.

On Saturday evening Mr. Bunney dined his Committee on Membership at the Elks' Club, later attending the second meeting at Bryant Hall in a body. At this meeting both committees reported progress, and that formal reports would in all likelihood be submitted to the Club for discussion and approval at its next meeting.

# VAUDEVILLE AND PICTURE HOUSE RULING.

Supreme Court of Pennsylvania Contends Vaudeville House Showing Pictures Comes Under Regular Tax.

PHILADELPHIA (Special).—After battling in three courts to make a test case, moving picture producers of this State who give vaudeville acts in conjunction with the pictures will have to pay the same tax as the theatres. A decision to this effect was handed down last week by the Supreme Court of Pennsylvania, sustaining the Superior Court and reversing Judge Staake, of the Common Pleas Court.

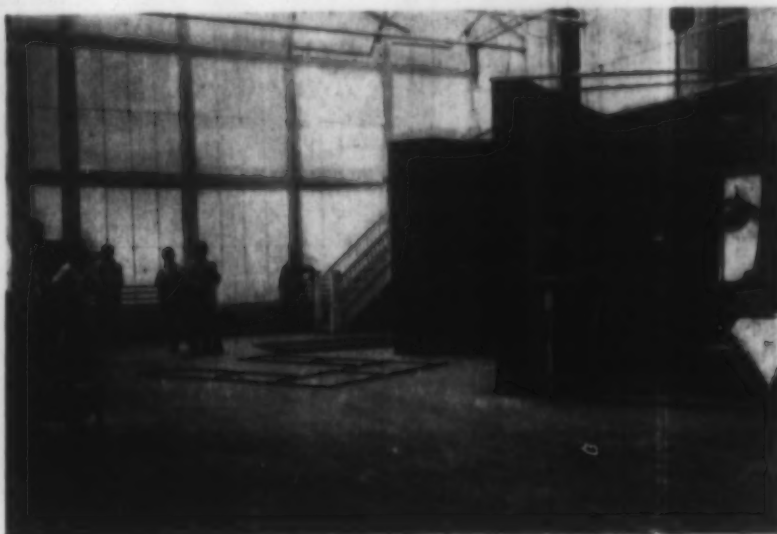
This important ruling, which will not meet with the approval of the thousands of moving picture exhibitors of this State, came as a climax to a long legal battle waged by Donnelly and Collins, proprietors of a moving picture place at 232-234 Germantown Avenue. Under a recently amended act of the Legislature, in addition to taking out a city license they were taxed \$500 a year by the State for operating a theatre, the contention being that when vaudeville numbers were given together with the pictures, such houses should be classed as theatres. An appeal was taken to the lower court and a decision in favor of the objectors was given. The State appealed, and since the lower court has been twice sustained, have won the case.

This decision will be far more reaching than appears on the surface. Not only will it affect the big motion picture houses in the center of the city, but the hundreds of little houses seating from 500 downwards scattered throughout Philadelphia and other smaller towns of Pennsylvania.

J. SOLIS-COHEN, JR.

# QUICK WORK.

The Universal Company established a record for rapidity last week in proving how soon a subject, taken in Europe, may be released in this country. When the last of the funeral cortege of the late General William Booth in London had passed the camera a dash for the laboratory was made, where a maximum speed was maintained until the prints were delivered to the fastest boat coming to New York. A representative met the boat at the Custom House and received the film. Posters were printed and delivered in half a day, the films



THE NEW SOLAX STUDIO

# THE NEW SOLAX STUDIO

Studio and Factory at Fort Lee, N. J., Completed—Planned and Directed by Alice Blache, President of the Company.

It was out of her experience of many years as a producer, ever since pictures first appeared, and her association with the Gaumont Company and later here in this country at the head of the Solax, that enabled Madame Blache to plan and build for her own company a plant which is marked by its facilities and novelty of equipment. Throughout each department is located according to its relation to the other, so that one step in the manufacture of films passes naturally on to the next.

The ground floor contains President Blache's own office, the sales and publicity department, scenario and shipping department, together with the projecting room and laboratories. The last mentioned comprises half the floor. It is so arranged that the entire process of development, printing and assembling can be carried on here after the negative leaves the camera. It is equipped with Corcoran tanks and frames for handling 6,000 feet of film each day. Here are the latest models in printing machines, also a large drying room, capable of receiving many thousand feet of film. The stock and perforating rooms are likewise found in this department.

Half of the second story is devoted to

the studio proper, and the other half to the frame, scene, and property rooms. There is space here for five ordinary sets or three deep ones, also a camera platform for trick work. A unique feature is that the windows of the sunlight studio are hung on hinges and may be opened, while a camera may be placed on the outside platform and thus a scene comprising the entire studio may be taken. Then, too, by the careful arrangement of a set and the opening of one of these windows, the effect of an outside natural background may be obtained. It is planned to lay out the exterior so that scenes may be procured without going outside the studio's limits, and particularly for the arrangement just mentioned.

The dressing-rooms are on the third floor, with the directors' offices, wardrobes, and art departments. The artist's studio has a glass roof and a special light arrangement. A floor opening on both sides of the room makes it possible to work on a scene without using a ladder, since all the artist need do is to slide the frame down to the next floor. In this manner it reaches the carpenter shop, and from thence to the studio proper. The plant represents the expenditure of \$100,000.

# SELIG AND KEYSTONE ACTIVITIES.

LOS ANGELES (Special).—The purpose of President Selig's visit to Los Angeles has just been made public. He is preparing to send a company of six stars abroad for a season. James L. McGee, the sterling manager of the Edendale plant, will take the company to foreign fields, the itinerary being a secret at present. Tom Knight, from the Chicago office, will succeed Mr. McGee as manager here. The announcement of a fifth release weekly is followed by the appearance of Len B. Parker, as new director for the Selig forces. Mr. Parker came with Mr. Selig, Hobart Bosworth and company have returned from Bear Valley's forest background with five films. Director Collin Campbell has filmed another big animal picture, but has added much comedy to the production, in sharp contrast to the strenuous scenes.

Mack Bennett and Fred Mace doing Sherlock Holmes on the screen again. The comedy detectives are "coming back" according to Mr. Bennett, who is turning out Keystone split reels here, as per vivid announcements. The great Kellermann did not loan her famous diving costume to Mable Normand for the picture in which the comedienne does the high-diving act. The public might become confused regarding this distinction if it were not mentioned in advance. The suit is Miss Normand's own property, and it fits. The film to be the first of the split reel comedies directed by Bennett in his new capacity, was made at Huntington, Long Island.

Associated Press dispatches to-day brought word of a terrible experience suffered by George Geary, a motion picture actor at work in the mountain regions of San Bernardino county. Geary, after a scene, took the wrong trail and became separated from his company. After 48 hours he was found in Black Gulch, near death from lack of food and water. The nails had been torn from his hands in delirious efforts to dig to water. Physicians state that he has a chance of recovery. The name of the company has not been learned.

# FILM SMUGGLERS.

The second charge in two years brought by the American Line against its employees for smuggling foreign goods from England occurred Sept. 11, when five members of the crew of the New York were discovered smuggling film at the foot of West Twenty-third Street pier. A few days previous the watchman had observed the alleged smugglers, including the second storekeeper of the floor, Sidney Heddington, carry large bundles from Heddington's stateroom to a saloon opposite the pier. George Graff, a representative of a motion picture company in Philadelphia, was in the saloon to receive them. The arrests were made by United States Marshal Henkel on the complaint of Robert Warner, a lieutenant in the U. S. Customs Service, as a result of the information submitted by the watchman. The films were entitled Black Blood and The Romance of a Circus Rider, and were valued at \$2,000. The duty would have amounted to approximately \$500. The parties involved were placed on bail to await examination.

# PATHE BEATS BIOGRAPH.

At the St. George Cricket Grounds, Hoboken, N. J., on Saturday, Sept. 7, in competition for the motion picture championship, the Pathe Freres ball nine beat the Biograph with the score 6 to 1. Over one thousand people interested in the motion picture trade were present. Miller and Becker were pitcher and catcher for Pathe. Hadden and Gray supported the Biograph.

# 'ROBERT OF SICILY' COMPLETED.

The Essanay Company have completed massive three-reel production of Robert of Sicily, a dramatization of Longfellow's poem. Essanay's adaptation, it is declared by those who have seen it, promises to be a masterpiece in point of production, stupendous scenic settings, and novelty.

# ANOTHER SELIG ANIMAL FEATURE.

One of the most pretentious wild animal pictures to be put out by the Selig company is entitled Kings of the Forest, for release in the near future. Finishing touches are now being added to the film, and it is now declared to be even more interesting than when shown at the exhibition of licensed pictures at Orchestra Hall during the recent National Convention of the Motion Picture Exhibitors League.

# SELIG PICNIC.

W. N. Selig, president of the Selig Polyscope Co., invited all of his Chicago employees to hold a picnic on the afternoon and evening of Sept. 7, as his guests. Arrangements were at once made and Elm Grove, one of the largest picnic grounds in Chicago, was secured for the occasion. Over two hundred Selig employees attended and the affair will long be remembered. Dancing was the principal attraction. A baseball game between the regular Selig baseball team and a nine composed of the other employees took place and a variety of games, races, and other contests, created no little fun and excitement. An elaborate luncheon was spread at six o'clock and after lunch everybody joined in the dance. Special cars carried the employees from the Studio to the picnic grounds.

# THOMAS NASH, SELIG'S WESTERN MANAGER.

Thomas Nash, for several years past superintendent of plant for the Selig Polyscope Company, has left Chicago for Los Angeles to assume charge of the affairs of the Pacific Coast branch of the Selig Company. He will remain there indefinitely as general manager of the Western studios. Mr. Nash has been connected with Mr. Selig for over fourteen years and is recognized as one of the most capable men in the motion picture industry. The Pacific Coast branch of the Selig Polyscope Company has grown so rapidly of late that the Edendale plant and studios now occupy one square block, which is entirely enclosed by an elaborate and picturesque mission wall. In addition to the Edendale plant the Selig Company have a 35-acre wild animal farm in Los Angeles. They also have under long lease a great many of the famous missions of California and several large tracts of land in close proximity to the Edendale studios. Six producers are at present connected with the Los Angeles branch.

# MAX LILLIE POSES IN SELIG RELEASE.

Contracts signed, whereby Max Lillie, the world famous dare-devil aviator, will take active part in a special and original motion picture now in the course of production by the Selig Polyscope Company, of Chicago. Mr. Lillie, it is declared, will attempt one of the most daring feats ever essayed by an aviator. Several specially arranged flights will be given by Mr. Lillie both in hydro-aeroplanes and biplanes. The passenger in the picture will be Miss Kathlyn Williams. Mr. Lillie will also play a character in a number of the scenes in addition to his flights.

# ITALA THROUGH FILM SUPPLY.

Arrangements were made at a meeting last Friday, Sept. 13, whereby the new Itala releases, controlled by H. R. Haver, are to be put out through the Film Supply Company. Mr. Haver considers this the best possible means for effective distribution of Itala subjects in this country.

shipped to the exchanges, and the subject released. Exhibitors, it is declared, were delighted with the time made and the clear photography.

# FAMOUS WRITERS ON SELIG STAFF.

Among the internationally famous authors who are now contributing scenarios to the Selig Polyscope company are Randall Parish, Molly Elliott Sewell, Albert Biglow Paine, Bertrand W. Sinclair, B. W. Bower, Roy Norton, B. M. Ferguson, Capt. Charles King, and Marjorie Benton Cook. Another addition is Charles E. Nixon, who wrote the scenario of The Coming of Columbus, and Daughter of the Confederacy, and also adapted Randall Parish's story When Wilderness Was King. Mr. Nixon has been made a regular member of the Selig Company's scenario department and will write exclusively for the Selig in the future.

# A WORD TO THE WISE.

Have you ever looked up something important in The Mirror? The copy you want is buried in a pile of other papers. You pull them over hurriedly, only to find that the particular page you wish to refer to is torn partly out.

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## Reviews of Licensed Films

**The Unseen Enemy** (Biograph, Sept. 9).—There is hardly a consistent situation in this film, which tells the story of a degenerate woman who attempts to rob the place where she is employed. The conditions precedent are vague, causing the audience to sit through most of the picture before getting the thread of the tale. The mere question of why such a woman as the servant appears to be on the surface is retained in the house is rather too much of a question for the average spectator to solve. A young man and his two sisters, formerly under the protection of the grandfather, are now left to face the world alone as a result of death. The young man disposes of a portion of the estate left them and deposits the money in a small safe in the house. The servant overhears him tell his sisters about the money and straightway makes for the telephone to enlist the aid of a former male companion in her intention to rob. Her companion responds and the robbery is attempted in broad daylight, one of the inconsistencies of the piece. The story derives its name from the action of the woman, who thrusts a gun through a hole in the wall to quiet the two girls in the next room. The girls manage to get to the telephone and inform their brother of their plight, and an extravagant rescue is made. The only diversion the film affords is the childish love that exists between a youth and the youngest girl. She has refused to kiss him good-by when he is about to leave for school, but consents to the familiarity after her fright. It is well acted.

**Little Family Affair** (Lubin, Sept. 9).—Except for the clever character acting of the erratic and self-willed mother this comedy is rather uninteresting, because it does not adequately bring out its situations. The action is slow and the complications, which are necessary to the success of this class of comedy, are lacking. A pious mother, living alone with her only son, is visited by a young girl, an orphan, who is seeking a home. The girl bears a note from a friend of the mother's, introducing her and requesting that she give the girl a home. The girl is received into the house, given a room in the garret and set to doing housework. It is not long before the girl is on familiar terms with the son and, to the horror of his mother, begins to lead him astray. To rid herself of the child the mother determines to marry her off to a village youth. Her own son foils her plan by eloping with the orphan on the eve of the wedding—a unique situation. The dismayed mother lends a little amusement to the picture by her antics and is played by Madge Orlmond. Arthur Johnson and Lotta Briscoe also do creditable work.

**Father's Weekly** (Pathe, Sept. 9).—Interesting views of important events in many lands are shown this week in the series. The pictures include the annual championship boating and diving events for the Dubonnet prize in Paris, France; Dick Ridgely and his wife, Cleo, starting on their long ride to San Francisco, Cal., from Brooklyn, on horses; the attendance of the King and Queen at the Old England Exhibition, Paris Court, England; the visit of Helen and Robert Taft and party to the Glacier National Park, Montana; the maneuvers of the dirigible "Victoria" over the city of Hanover, Germany; Mayor Gaynor's welcome to the Olympic visitors.

**The Girl Reporter's Big Scoop** (Kalem, Sept. 9).—Making a girl the hero of a newspaper story has in itself an established interest to the average person, if the story is well told. This film answers all the requirements of a high-class, thrilling picture. The plot is simple and direct, and each change in the film portrays an event that leads up to the dramatic climax, when the scoop is made. The girl has hired herself out to a family where she believes a mystery exists. By careful maneuvering she discovers that a count, a friend of the family, is about to rob her master, after having been refused a ransom for money. She sends to the city for flashlight powders, takes the picture requisite to her story and the establishment of the identity of the man, and secures a regular place on the paper as a result.

**A Wasted Sacrifice** (Vitaphone, Sept. 9).—There is a heart interest in the story, which is somewhat out of the ordinary. Dick Martin, the shiftless Western cowboy, redeems himself from a condemnation in the eyes of the audience by exhibiting a passionate parental love. He is a widower and the father of a child who is sick unto death at the opening of the picture. In spite of the aid given by Dr. Winston, who is also the county sheriff, the baby dies, causing Martin into the pit of despair. In order to get the great sorrow he takes to drink. In a fight over the possession of a whisky bottle Martin shoots and kills the town marshal and escapes to the hills. With the sheriff hot on his tracks, he comes across an Indian squaw dead with a snake bite, and in his haste to escape he gives succor to the little one. The thought of his own dead baby rises to his mind and he submits to the parental instinct. Doubling on his tracks, with the baby in his arms, he meets his pursuers and urges them to give aid. The sheriff examines the child and discovers that it is dead. It has been a wasted sacrifice on Martin's part, yet he comforts himself with the knowledge that he has done it for one of God's creatures. Robert Thornby plays the role of Martin, Charles Bennett the doctor-sheriff, and Mrs. William, Maggie Ewe, the Indian mother.

**A Woman of Arizona** (Essanay, Sept. 10).—When a man turns and bites the hand that has befriended him one feels that he should be subjected to the severest punishment possible. In this interesting little episode of the West, it is a woman who administers the punishment by putting a bullet through the arm of a coward. Brinsley Shaw in the part of the false friend acted well without once sinking to the absurd caricature often seen in the portrayal of the Western bad man. Arthur Mackley as the husband of the woman did excellent work also. When the husband is about to depart for town, a train arrives, sees him, and the aid. He is taken into the house, fed by the wife, and given money. The ungrateful tramp, not satisfied with this plan to waylay the ranchman and steal his bag of money. This he does, but is shot and slightly wounded by one of a crowd of cowboys who catch him in the act. The tramp retreats to the house where he received aid, and requests the wife to give him assistance, declaring that he was hurt while attempting to protect her husband from trouble. She gives the aid asked for, and saves the man from being captured. The husband is brought home, and she discovers her mistake too late, for the man has left. She determines to avenge herself, and with a gun under her arm, goes out to hunt the man; finds him, and

shoots him in the other arm. The sketch will, no doubt, be well received by all lovers of the Western drama.

**The House of His Master** (Relig, Sept. 9).—This tale carries with it a strong moral lesson to the young man who is inclined to shirk the responsibilities of the home and leave his wife for long intervals to run with low companions. Careful attention has been given to the staging. The different characters are well portrayed. Robert Steem, a Southern gentleman, has a devoted and charming wife. The only light on the landscape is the home as the man's craving for drink. While out with the boys one afternoon, he meets with a pretty young girl and attempts to kiss her. In the struggle that follows the girl falls and is stunned. Her cries for help are heard by her companion, who comes to her assistance, and find Joe, Robert's old colored servant, who has followed him to induce him to return home to his wife. They believe Joe is responsible for the outrage, and the young man beats him and leaves him for dead. The husband, who has watched his servant receive the punishment that should have been administered to him, rushes home to hide. There he discovers a note, left by his wife, telling him that she is leaving him, unable to endure his drunkenness longer. This awakens him to a realization of what he is and has been. The wife returns with the old servant, and Robert begs for forgiveness. The principal weakness of the story is the wife's sudden forgiveness. Robert's reformation may be complete enough, yet the spectator should not be asked to exercise sympathy for a man who has exhibited such base attributes. In some way he should have been made to suffer; to receive a just retribution before the wife forgave. Thus would his reformation seem more convincing. Kathryn Williams proved very acceptable in the part of the wife; Frank Tobin did commendable work as the husband, Robert Steem; as did Joseph Haskleton in the part of the servant, Joe.

**Higher Mercy** (Vitaphone, Sept. 10).—Ralph Ince in the part of President Abraham Lincoln gives his well-known characterization in this tale of the Civil War. Seldom has the part been better handled in points of make-up and attention to details of the personality of the man. A young man, Jasper Brinton, of admirable qualities, yet possessing a weak heart, saves the President's son from drowning, though it taxed his nerve to the limit. The boy's mother is a strong supporter of the Northern cause, and when war breaks out she urges her son to volunteer. The son finally accedes to her wishes and with her blessings and the good will of the President, departs. When compelled to go into action, fear overtakes him and he decides to desert. He is sent with an important message by the general to one of the under officers, but instead of performing his duty he surrenders himself of the opportunity to escape and dons the clothing of a dead Southern soldier. He is captured by one of the Union soldiers and in the trial that follows is sentenced to death. The mother goes to the President to intercede for her son. The President is about to yield when a message from the field of action is delivered to him, stating that the boy has died as the result of heart failure. In all tenderness he informs the mother that a higher mercy than his has saved the boy. Mrs. J. B. B. Good as mother in the part of Mrs. Brinton, the mother; Rose Tapley as Mrs. Lincoln, Kenneth Casey as Tad, the President's son; James Morrison as the part of Jasper Brinton, Norma Talmadge as Alice, Florence Ashbrooke as the nurse, and Hal Wilson is the colored servant.

**The Fighting Instinct** (Relig, Sept. 10).—Several gun fights and a few dashes on horseback do not always give the thrill necessary to the Western melodrama, and why some picture producers graft such things into a picture when they are entirely uncalled for in the consistent development of the story, is hard to say. In the construction of this drama, the producers are guilty of this fallacy. In one of the last scenes, Billy Kent, played by William Duncan, who has just killed a man that attacked down his prospective father-in-law, is desirous of transporting the dead man back to the house. In order to do so, he lays the body on a small tree; ties the tree with a rope, to the end of his saddle, and drags him in through dirt and over rocks. The sight is repulsive to the spectator. The horse is plenty able to carry two men, and this part, along with others, is ridiculous to one who is acquainted with conditions out West. Billy Kent is suspected by his sweetheart, through a chain of circumstantial evidence, of the attack on her father. It is a Mexican who made the attack, though just why he did is not made plain. To vindicate himself, Billy hits the trail and tracks the outlaw down. It is when he is accused by the girl that the fighting instinct is awakened in him. The best that can be said of the film is, that the acting is good. Lester Cuno is cast as Joseph Herrera; Marshall Steadman as Jim Blaine, the father; and Myrtle Steadman as Mary Blaine, the sweetheart.

**Scenes Along the Salerno Coast, Italy** (Cines, Sept. 10).—This travelogue, comparing favorably with any heretofore shown, gives the spectator an idea of the beauty abounding in Italy.

**The Ancient Port of Jaffa** (Kalem, Sept. 11).—This is another instructive picture in the nature of a travelogue with the O'Kalems abroad. It opens with a scene on a steamship, showing the Kalem players ready to depart for the ancient port of Jaffa, referred to in the Bible as Joppa. After arriving we are given a splendid view of the custom house, then the journey on to the market and the noble fountain on the Jaffa road. Every object in the picture has a well-defined outline.

**Black Beauty** (Pathe, Sept. 11).—Here is a picture that has sheered away from the time-beaten paths and gains hearty approval as a result of its novelty. It is founded on the famous story of Black Beauty, and to make a horse the hero of a picture, is, in itself, a task that would cause many a producer to hesitate. Careful training is shown on the part of the producer in the handling of the animal. As he matures from the frolicking colt into a beautiful horse any lover of animals cannot help being moved by the exhibition of intelligent affection displayed for his master. He is the pet of the family, and does them service in many ways. When financial reverses overtake the master, he is compelled to sell Black Beauty, though it breaks his heart to do so. As time goes on, he manages to regain his footing, and then his first thought is of the faithful old horse. What has become of him? Months are spent in the search, and when he finally comes across the horse, it is with fear-

## LUBIN FILMS

Released Saturday, September 14, 1912. Length, 1,042 feet.

### A TRUSTEE OF THE LAW

Bob McNeal is in love with Virginia Gordon. One of the young lady's brothers is found dead and a negro is arrested. McNeal, who is the Sheriff, protects his prisoner from lynching, when it is discovered that young Gordon's death was accidental. The Sheriff is exonerated and wins a fair bride.

Released Monday, September 16, 1912. Length, 1,040 feet.

### THE SLEEPER

Dave Ryland, an old prospector, falls asleep in the hills, and a couple of Cowpunchers for fun stake out a claim by his side. It turns out to be a bonanza and Dave becomes wealthy.

Released Wednesday, September 18, 1912. Length, about 1,000 feet.

### WHEN FATHER HAD HIS WAY

Papa Devos opposes a match between his daughter Kitty, because Billy has trod on his favorite corn and made him suffer. Billy pretends to hit Kitty and she pretends to be heart-broken. Then Papa with a gun forces Billy to make good, which he does, and the loving couple give Papa the laugh.

Released Thursday, September 19, 1912. Length, about 1,000 feet.

### A CHILD'S DEVOTION

A pathetic stepmother story in which "Laddie" refuses to love his new mamma. A little sister is born and dies; the Mother is inconsolable when Laddie rushes into her arms and pleads that he may be her baby.

Released Friday, September 20, 1912. Length, about 400 feet.

### TURPENTINE INDUSTRY

An interesting educational picture, showing the tapping, rectifying and final uses of Turpentine. The labor is principally operated by Convicts in the Southern States, notably Georgia, Florida and Virginia.

Released Friday, September 20, 1912. Length, about 600 feet.

### NO TRESPASSING

Geo. Engle, trespassing on the Long Farm, is chased and treed. Mabel Long comes to his rescue and enables him to escape. Being frightened at a cow, Mabel climbs the tree and Engle refuses to help her down until she promises to marry him.

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## J. SEARLE DAWLEY

The Lord and the Peasant  
In His Father's Steps  
Believe Me Is All Those En-  
dearing Young Charms.

NEXT—"Ostler Joe"—Sept. 28

## ASHLEY MILLER

Mr. Pickwick's Predicament  
Alone in New York  
The Boy and the Girl

NEXT—The Little Girl Next Door—Sept. 24

## C. JAY WILLIAMS

Aladdin Up-to-Date  
Bridget's Sudden Wealth  
The Stranger and the Taxi-Cab

NEXT—Laxy Bill Hudson—Sept. 18

## HAROLD M. SHAW

Helping John  
The Dam Builders  
The Governor

NEXT—Hearts and Diamonds—Sept. 20

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"CAPTAIN BARNACLE'S WAIF."

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## "CAPTAIN BARNACLE'S WAIF" Monday, Sept. 16

A creditable showing. The old captain gives him a home and a chance. The little fellow makes good. Saves the Captain's daughter from the burning home, at the sacrifice of his own life.

## "THE TROUBLED TRAIL" Tuesday, Sept. 17

It ends happily. A false rumor that his wife has deserted awakens her husband's love. He starts on a wild ride, followed by his misinformant. When he finds his wife at the doctor's he is the happiest man in the world.

## "A VITAGRAPH ROMANCE" Wednesday, Sept. 18

True to life. Two young people elope and get married. They are found by the young girl's father safe and sound at the Vitagraph Studios, employed as players. Forgiveness follows.

## "THE INDIAN MUTINY" } Two on the same reel

## "BURNING of the MATCH FACTORY" } Friday, Sept. 20

The Indian Mutiny is a thrilling experience of a beautiful girl during an uprising of the Sepoys in India. The second is a great spectacle of thrilling splendor.

## "THE ADVENTURE OF THE ITALIAN MODEL" Saturday, Sept. 21

The wizard of mysteries, Detective Chase, again shows his great powers. Solves an almost impossible problem, and convicts the criminal. No. 5 of the great Detective Chase series.

### NEXT WEEK--SIX RELEASES

- |  |                     |
|--|---------------------|
| "BOBBY'S FATHER"—Redeeming feature.    | Monday, Sept. 23    |
| "HIS LORDSHIP, THE VALET"—Great work.  | Tuesday, Sept. 24   |
| "BILL WILSON'S GAL"—One of a thousand. | Wednesday, Sept. 25 |
| "THE SIGNAL FIRE"—A beacon of joy.     | Thursday, Sept. 26  |
| "THE COUNTS"                           | } Split Reel        |
| "WEARY STARTS THINGS IN PUMPKINVILLE"  |                     |
| "IRONY OF FATE"—A reverie.             | Friday, Sept. 27    |
| "HER CHOICE"—The right one.            | Saturday, Sept. 28  |
|  | Monday, Sept. 30    |

Special Three-Reel Feature, "AS YOU LIKE IT," Released through the General Film Co., Monday, October 7

ful eyes, that he sees a worn-out, broken-down animal. The net returns home, to live ever after, with a broken body, but a whole heart, in clover pastures. G.

**The Conspiracy of Catiline** (Cines, Sept. 10).—Excellent acting and a harmonious, gorgeous background combine to make this historical drama of genuine interest. There is no mental effort required on the part of the spectator to follow the thread of the tale which deals with the vain efforts of Catiline to wreck Rome; murder the consuls and cancel all debts of the nation in the year 66 B. C. Naturally, several minor changes had to be made from the original tale as we have it, but more credit is due the director for this than censure, for, produced exactly according to history, it might result in a more confusion of events than a drama. Catiline and his companions in council are overheard by a spy, who carries the news to Cicero, the consul. With this evidence the great orator is able to bring about the utter destruction of the conspirators. There is a battle between the two factions when all the conspirators are slain. Catiline is found far ahead of his own ranks, dead among the enemy. This film should be an encouragement to producers to give the public more educational subjects, for undoubtedly it will meet with a warm reception. G.

**The Stranger and the Taxicab** (Edison, Sept. 11).—Never once did this delightful comedy stoop to the burlesque or secure a laugh. There was a definite idea at the foundation of the story and in its development a strict adherence made to the legitimate with the result that we get a fetching, clear-cut little tale, full of quiet humor. When a young man, who has a morbid dislike for dances, refuses to attend an important ball with his fiancée, he stores up trouble for himself. Hurt because of his blunt refusal, the girl sallies forth, accompanied by her brother, who has just returned from a long absence. The young man, after due meditation on the prospect of his girl dancing with other fellows when he is absent, decides to attend the party at the last moment. There he finds the man and woman together, and becomes insanely jealous, unaware that she is flirting with her brother. It is in his misery he attempts to get even, and his embarrassing failure supplies the foundation for the amusing complications that follow. She is taken sick while dancing, and the jealous lover manages to take the place of a chauffeur, then trying to carry the countess home. Without his knowledge, the father and mother of the girl get into the machine, and when it is stopped in the middle of the road there is the most surprised young man imaginable. Papa and mamma go off indignant, and the plotter is left to a contemplation of his fate. With several more scenes the comedy is brought to a satisfactory close; the boy is forgiven and the spectator sits back into his chair conscious of the fact that he has witnessed a picture worth while. G.

**The Hindoo's Curse** (Vitagraph, Sept. 11).—Here we have a Western melodrama transplanted to the sands of India, and in spite of familiar tricks used to produce a thrill it is highly interesting. A number of elephants in the picture give it the true local color, but when an effort is made to use them in the "chase" there is a flat pause in the otherwise sustained action. It is impossible for an animal the size of an elephant to move fast enough to

give anyone a thrill. Living by their wits in India, two adventurers, Guy Randall, convincingly played by Harry Northrup, and Jack Lowell, played by Herbert L. Barry, are caught cheating in a game of cards at the British army quarters. As they are on the eve of leaving the country, influenced by their Indian servant, they rob the Hindoo temple. A curse follows Randall, for he has stolen a sacred ring from the priest. In England, where Randall escapes to, he prospers. He seeks in marriage the hand of Grace, the daughter of Lord Leverton, an impoverished peer. The peer accepts him and forces his daughter to do so, with the hope of gaining financial aid. On the wedding night, when Randall has retired to his country estate with his wife, he is stabbed and killed by the Hindoos, who have traced him down with unrelenting determination. The picture is staged with exceptional effect. G.

**Heir and the Heiress** (Lubin, Sept. 12).—This is an amusing little comedy, rife with humorous situations. The idea on which the tale is based is rather light, but in the working out of the plot advantage has been taken of every possibility, resulting in a film that will undoubtedly find favor. Tom White, a young clerk in the city, goes himself to the country for a vacation, and there meets a charming girl with an imp in her eye. She grows fond of the boy, yet fears to show it, knowing the ways of many city boys. Tom perceives that Betty is inclined to the romantic and so sets upon a plan to learn the solution of the one problem that is troubling his heart. He sends a note to her urging her to leave a red rose on her window if she really loves him. Now convinced that he loves her, she does as he asks and leaves the rose. It is here we get the complication of the tale, for a rube, who is also in love with the girl, discovers the rose and the note she has left and substitutes a carrot for the flower. When Tom comes for his answer and finds it in the carrot he is wrought. As he is about to depart for the city, completely flattered, he meets the rube, who turns the laugh on him. Tom sees through it all and explanations quickly follow. Tom White is played by Al. Swenson, Hiram Gates by Clarence Elmer, and Betty Vance by Geri Hawley. G.

**The Indolent Saint** (Mellie, Sept. 12).—In this drama an excellent drawing has been made of life in a mission village of old California, depicting the crude emotions of the Mexican people who formerly lived in that section of our country. In order to make the picture more direct to the point where the action is supposed to have taken place, (old Mexican architecture is seen in abundance. Padre Armas, minister to the saintly St. John, is the principal character in the picture and plays his part well. Maria, a forward girl, has been misled by the town swagman, Juan Mendonza. She takes her child, when only a few days old, to the father, and leaves a note begging him to find a home for the little one. Padre has compassion on the mother, and gives the child into the keeping of the village baker's wife. The little outcast grows to womanhood, ignorant of her origin. She is wooed by a proud young Mexican, the son of a merchant who is proud of his riches. The father learns of the girl's origin, and the match is broken up. The girl in her blind ignorance, believes that there is only one way to rid herself from the curse that has stained her soul; to take the veil and

# MELIES

WESTERN PICTURES

## THE BEACHCOMBERS

Release of September 26th, 1912

FALSELY accused of pocket-picking, Russell eludes the police and is given refuge in the humble home of a beachcomber and his pretty daughter Bess. He falls in love with Bess and decides to make his living beachcombing, when the unexpected finding of a treasure hidden in the sand brings joy to the little household and visions of a better life. Upon reading of a bank robbery they realize that theirs is the stolen money. Russell at once notifies the bank authorities. The dream of prosperity seems ended. But he is rewarded handsomely, and so is Bess—indirectly.

Approx. length, 1,000 feet.

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so into the convent forever. It is hardly a satisfactory ending, but the only consistent one that could be made when one considers the conditions and beliefs of the people at the time. Thomas (Bantrel) made a sympathetic Padre. Frank Richardson did good work as the young Mexican. Don Luis and Bessie Erton were especially charming in the role of Bess. G.

**The Listener's Lesson** (Kosmoy, Sept. 12).—For listening to a conversation over the phone, two old maids receive the most crushing punishment that could be dealt out to a woman: the loss of a prospective husband. The comedy depends more on its study of facial expressions for its humor than on any clever situations or complications. It is difficult to refrain from laughter when one sees the utter disappointment of the two old women, when their men march off, married to two girls, though when the picture is finished, there is a feeling left the spectator, that the punishment has been just a trifle too severe. With the material at hand the plot has been handled as good as could be expected. Eleanor Blanchard and Lily Brinscombe essay the roles of the spinsters and playing opposite them are Howard Minsimer and John Stenning, who play fathers. G.

**Dr. Skinsman's Wonderful Invention** (Kalem, Sept. 11).—How would a person, fifty years of age, set if they were allowed to bathe in the spring of youth and become young again? The Kalem players manage to

gain numerous laughs by showing how they act when Dr. Skinsman's wonderful invention is applied to them and they bloom forth into youth again. Dr. Skinsman is broke and nearly distressed about it. His maid-of-all-work notices him of her intended departure while the flashing touches on his dejection. In a short sleep he dreams of an invention to make all who have become fat and forty young again. G.

**The Halfbreed's Sacrifice** (Lubin, Sept. 9).—In this picture the spectator has the opportunity to observe another side of the Indian nature; a side that is seldom shown in the drama. It is the loyalty that an Indian can exhibit and ability to sacrifice himself for another whom he loves. The producer could receive commendation for giving the motion picture nation this change from the old ideas. The setting is made in Southern California, presumably, and lends a distinct atmosphere to the picture. The interest is retained continuously as a result of its nervous in theme and action. An injured Indian receives succor from a rich young ranch owner, and devotes the rest of his life to the service of the man. The ranch owner, in love with a girl, engages in a quarrel with one of her admirers, and is carried off by his servant. The ranch owner, in the meantime, jealous of the other man, kills the girl, and manages to shift the blame to his rival. The ranch owner is warned

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that he is about to be arrested and flees to the mountains with the Indians following him. Both are followed by the sheriff and rascals, and cornered in an old house. The young man is about to be shot down, when the Indian declares that he is the one that killed the girl and then stabs himself to death.

**The Trade Gun Bullet** (Seliz Sept. 12).—In this picture we have a vigorous tale of the West with the perfume of sage brush and the twinkle of mountain streams permeating throughout. Many of the Western tales have used the bullet method of identification to solve some baffling crime, but in this case it takes on a new color with pleasing effect. Hobart Bosworth, cast in the role of Jim Redfield, evidently is acquainted with the Western life and the mannerisms of the rough mountain brawler. His work in this picture stamps him as a genius in this department of the motion business. Attention has been given to the costuming, and there is not, as a result, a feeling on the part of the spectator that he is watching city people vainly attempting to imitate the West. In the first scene we learn that Jim is the foreman of the 3-V Ranch, and is in love with Bertha, played by Phyllis Gordon, the daughter of the ranch owner. An Englishman arrives at the ranch to restore his health, and Bertha becomes struck by his charm and manner to the distraction of her admirer, Jim. The dejected suitor even goes so far as to distrust the motives of the man and creates a scene. A treacherous Gila River Apache abducts the Englishman with an old muzzle-loading rifle to obtain his money. Jim is suspected, and after a chase is caught and condemned to die. It is the finding of the bullet in the man's wound that saves him from death and gives a clue to the real culprit. This shows the young girl how much she really cares for the big man.

**Billy McGrath's Love Letters** (Eksanay, Sept. 12).—Clean cut and wholesome in every detail is this comedy. It is evenly balanced and possesses a wealth of humor. There is nothing in it but what could have happened in real life, and that is saying more than can be said of most light comedies. In the opening scene we get a clear idea of the conditions existent and just enough inkling of the confusion that is to follow. The little girl has been charmed by her older sister's beau, and says, "I'll get even with you, Mr. Billy," and then goes to work to make good her vow. She drops a bomb into the serene happiness of the engaged couple by dropping a handful of woman's personal letters into the coat pocket of the man. When this is found by the girl, a quarrel and separation follows. Then the little one, to make matters worse, acts hold of some of her sister's love letters that have been returned, and, thinking to play post-office drops one into every family mail box in the neighborhood. Billy comes to the rescue and makes a round of the different places and secures the letters after many a harrowing adventure. The little one confesses to the part she played and with a few explanations is a happy settlement of affairs all around.

**The Dam Builder** (Molson, Sept. 12).—There is both character and tone displayed in the production of this quiet melodrama, which reflects credit upon the producer, who has not only succeeded in featuring the work in connection with the building of a large dam, but has created an atmosphere of truth and life in the portrayal of character and circumstance. The picture is well played, with George Lessey in the leading role of engineer. Charles Gille in the romantic part of the work of the dam is a girl is rather immature, with front facing and explanations, but she gives promise of better things. The film was produced under the direction of Harold Shaw. The young engineer meets the girl while taking a trip into the valley inhabited by Swedes, who believe the dam is to injure their property. The discharged foreman of the gang incites their fears to an even greater degree, so they decide to destroy a vital part of the dam. The girl overrules the plot and, going across the river, warns the engineer, who is ready for them when they arrive. Later at his office he succeeds in convincing the farmers that the dam will in no wise affect their land and they retire satisfied.

**The Late Miss Quimby's Flight Across the English Channel** (C. G. P. C., Sept. 12).—Of the many notable flights made by the late Miss Quimby, perhaps the one which brought her the most fame was her flight across the English Channel. In the picture Miss Quimby is shown, prior to her flight, deciding on the proper spot to land her machine; next at the starting, and later at the finish.

**The Rescue, Care and Education of Blind Babies** (Molson, Sept. 14).—The first part of this picture could well be left out without destroying its value as an educational film. An attempt has been made to show the rescue of a blind baby in one of the filthy tenement houses, but the manufactured background is so apparent and the scene is so highly colored that it fails to impress. In the education of the children we have a truly interesting subject. The different methods of teaching the little blind children and their amusements are portrayed with excellent care and completeness. The film should be decidedly a means of creating interest in this field of philanthropic work.

**Buster and the Pirates** (Lubin, Sept. 13).—Played by the Lubin Juvenile Stock this little burlesque melodrama, contains both interest and fun, reflecting credit on all concerned. While out on a picnic with his parents, Buster falls asleep and dreams a dream. He sees himself accompanied by his fair lady, on the high seas pursued by a hated pirate ship. One of his playmates, with whom he has just quarreled, is the captain of the pursuing ship, so he imagines. Buster and his lady are taken

captive, landed, and, after a thrilling escape, in which he is the hero, he claims the hand of the fair one. There is an air of novelty to the picture in the fact that the play is enacted entirely by children, which places it above the usual drama of this sort. Buster Johnson was cast as Buster, Henrietta O'Beck as the little lady fair, Brooks McCloskey as the black pirate.

**Never Again** (Lubin, Sept. 13).—This is rather an absurd farce, and contains little of the elements of picture comedy. It deals with a bibulous young man who experiences a cure as the result of a dream. The objects which arise before him are supposed to be of a hideous nature, but the producers have failed to make them anything of the kind. A cheap mask, slipped over the head is the only means used to secure the effect. After the young man awakens from his dream in which the different images appear before him, he promises his wife never to drink again. George Hartwell played the bibulous young man. His wife was played by Frances Cunningham.

**For Her Love** (C. G. P. C., Sept. 13).—Failure to give the spectator a clear understanding of the conditions existing in the first few scenes of this picture rather causes its failure. One is forced to sit through most of the picture before he gets the trend of the story. The scenes are supposed to be laid in France, and the story concerns a young woman of the peasant class, who is sent to deliver passports to the Marquis de St. Gilles, accused of conspiring against the Government. Before he is able to escape, however, soldiers arrive to arrest him. The girl disguises herself as a man, and while her lord is fleeing through the back garden she delivers herself up as the real marquis. She is rescued by her comrades, and after the escape of several years St. Gilles returns from England where he has been hiding and claims her as his wife. The production is put on with telling effect and finely acted.

**Railroad Locomotive** (Kalem, Sept. 14).—Here is a sure tale, answering all the requirements of an evenly balanced picture comedy drama. A train is used with excellent effect, especially when the hero of the story is eloping with the daughter of the superintendent in an engine, pursued by the father in another. Care has been exercised in the handling of the plot. There is a story unfolded from the time the picture is flashed upon the screen until finished. A fireman, of the hero type, falls in love with a road superintendent's daughter. The father objects very strenuously to a common fireman paying attention to his child, and when the presumptuous young fellow goes so far as to attend a party at the girl's home he is thrown off the grounds. This outrage causes the young lovers to elope. Father discovers their intentions and pursues, though it does little good. The surprise comes when he finds the pair in the bosom of the boy's family, the family which control the road for which he is working.

**The Street Singer** (Kalem, Sept. 13).—There is good dramatic interest sustained throughout this film. It has been put on with both discretion and truth. When the players do not become too aesthetic with the slow-timed acting and other look-drawn-out features, the film is well acted. The actress playing the fashionable Mrs. Burleigh is quite the true, but a much accentuated one. Alice Joyce does some of her best work. The young man playing Karl strikes a true note in the war of character, but also is prone to the sentimental, and one wonders that he fails to show any maturity as time goes on, for after a period of thirteen years his appearance is virtually the same. He takes home with him Penita, a small street singer, whose blind grandfather dies suddenly in the street. He discovers that she possesses an extraordinarily fine voice, and ten years later takes her to a noted teacher. Here she meets a certain Mrs. Burleigh, who takes her abroad for three years to study music. Just why the girl does not keep in communication with Karl during this time is not recorded, but at the end of three years one sees him outside a theatre, learning for the first time that she is to appear in an opera. He visits the theatre, where Mrs. Burleigh prevents him from seeing the girl. Penita, however, seeks him out at last, and there is a uniting in spite of the evil intent of Mrs. Burleigh.

#### SHAW EDISON DIRECTOR.

In announcing the rise of Harold Shaw to the directorship of their leading productions the Edison Company made the following statement:

"It is with great pleasure—though not unalloyed with regret—that we announce the appointment of Harold Shaw as a director of Edison photoplays. The regret rises from the fact that his new duties will prevent Mr. Shaw from appearing in pictures, as all of his time will be devoted to directing. Always an earnest worker, Mr. Shaw has entered upon his new career with an enthusiasm and determination that together with his natural artistic gifts and suavity of manner, have made his success inevitable." It is a rare tribute to Mr. Shaw coming from those with whom he is directly associated. Among the several films which he has already produced are, *The Librarian*, *The Harbinger of Peace*, *The Cub Reporter*, *Helping John* and *The Dam Builder*. A likeness of Mr. Shaw appears in this issue of the MIRROR.

#### WHO'S WHO IN STAGELAND.

This portion of the Animated Weekly put out each Friday by The Universal Company is proving to be a great attraction wherever shown. The first well-known star to be featured was Ethel Barrymore, then Walker Whiteside. Among those who have already been photographed in their home environment, with their friends and families are Mme. Nazimova, Billie Burke, Blanche Ring, Lulu Glaser, Eddie Foy, Stella Mahew, Jefferson de Angella, Beasle McCoy, Marie Dressler and Edwin Stevens. The issue containing scenes from the life of Ethel Barrymore have been exhibited the past week at the Savoy Theatre, 34th St., New York.

In connection with this Charles Frohman is authority for the statement that moving pictures representing the home life of Maude Adams and Ethel Barrymore are entirely without authorization and legal right and completely contrary to the wishes of the actresses named—to which the Universal Company replies, that they have the pictures, which they could not have taken without the consent of the players named.



## Florence Lawrence

Appears in

After All	Sept. 6
All for Love	Sept. 13
Flo's Discipline	Sept. 20
The Advent of Jane	Sept. 27
Tangled Relations	Oct. 4

# Florence Lawrence

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## LICENSED FILM RELEASES

**Monday, Sept. 23.**  
(Bio.) Friends. Dr.  
(Edison) Benares and Agra, India. Sc.  
(Edison) How Bobby Joined the Circus. Com.  
(Kalem) Fat Bill's Wooing. Com.  
(Kalem) Roust, the Kidder. Com.  
(Lubin) A Gay Time in Quebec. Com.  
(Pathe) Pathe's Weekly, No. 30. Top.  
(Selig) A Detective's Strategy. Dr.  
(Vita) Bobby's Father. Dr.

**Tuesday, Sept. 24.**  
(Edison) The Little Girl Next Door. Dr.  
(Eas.) Across the Broad Pacific. Sc.  
(Cineo) A Cavalier's Romance. Dr.  
(Cineo) Castorville, Southern Italy. Sc.  
(C. G. P. C.) The Princess and the Merchant. Juv.  
(Lubin) The Renegades. Dr.  
(Selig) The Cattle-Rustlers. Dr.  
(Vita) His Lordship, the Valet. Com.

**Wednesday, Sept. 25.**  
(Edison) Cynthia's Agreement. Com.  
(Reliance) The Sacrifice. Dr.  
(Ses.) The Adventure of the Button. Com. Dr.  
(Kalem) Queen of the Kitchen. Com.  
(Kalem) Along the River Nile. Sc.  
(Pathe) Pals. Dr.  
(Selig) Partners. Dr.  
(Vita) Bill Wilson's Gal. Dr.

**Thursday, Sept. 26.**  
(Bio.) A Disappointed Mamma. Com.  
(Bio.) A Mixed Affair. Com.  
(Ses.) A Little Lender, Please. Com.  
(Lubin) Buster and the Gypsies. Com.  
(Lubin) Swimming and Life Saving. Ind.  
(Mellon) The Beach Combers. Dr.  
(Pathe) Glacier National Park. Sc.  
(Pathe) The Andren. Aero.  
(Selig) The Pity of It. Dr.  
(Vita) The Signal Fire. Dr.

**Friday, Sept. 27.**  
(Edison) Mary in Stage Land. Dr.  
(Eas.) The Voice of Conscience. Dr.  
(C. G. P. C.) The Musketeer's Conscience. Dr.  
(Kalem) The Heart of John Grimman. Dr.  
(Lubin) Gined. Com.  
(Lubin) The Water Wagon. Com.  
(Selig) The Borrowed Umbrella. Com.  
(Selig) Harvesting Alfalfa in New Mexico. Ind.  
(Vita) The Counts. Com.  
(Vita) Weary Starts Things in Pookinville. Com.

**Saturday, Sept. 28.**  
(Edison) 'Gutter Joe. Dr.  
(Eas.) An Indian Sunbeam. Dr.  
(Cineo) Quaint Nights in Sardinia. Sc.  
(Cineo) Reuben and the Boys. Com.  
(Kalem) The Apache Renegade. Dr.  
(Lubin) The Doctor's Debt. Dr.  
(Pathe) The Filibuster's Ship. Dr.  
(Vita) The Irony of Fate. Dr.

## UNIVERSAL COMPANY RELEASES

**Sunday, Sept. 23.**  
(Rez) The Condit's Kid. Dr.  
(Eclair) A Frivolous Heart. Dr.  
(Eclair) Through China. Sc.

**Monday, Sept. 23.**  
(Imp) Getting Mary Married. Com.  
(Nestor) Carl Von Gordon's Family. Com.  
(Cham.) The Rose of the Island. Dr.

**Tuesday, Sept. 24.**  
(Gem) The Legend of Montmartre. Dr.  
(Bison) The Sheriff's Reward. Dr.  
(Eclair) The Word of Honor. Dr.

**Wednesday, Sept. 25.**  
(Nestor) The Criminalist. Dr.  
(Powers) The Plan That Failed—Swat the Fly. Com.  
(Ambrosio) Arabian Infamy. Dr.  
(Universal) The Animated Weekly.

**Thursday, Sept. 26.**  
(Rez) The Old Organist. Dr.  
(Imp) The Parson and the Moonshiner. Dr.  
(Eclair) The Old Clock on the Stairs. Dr.

**Friday, Sept. 27.**  
(Victor) The Advent of Jane. Dr.  
(Nestor) Percy, the Bandit, Western Com.  
(Powers) Her Ambition. Dr.

**Saturday, Sept. 28.**  
(Bison) At Old Fort Dearborn. Two-Reel Hist. Dr.  
(Imp) Lie Not to Your Wife—Caring Hubby. Com.  
(Milano) The Mysterious Auto—Honesty Punished.

## FILM SUPPLY COMPANY RELEASES

**Sunday, Sept. 23.**  
(Mal.) Mary's Chauffeur. Com.  
(Than.) At the Foot of the Ladder. Dr.  
(Itala) Toto's Tallman. Com.  
(Itala) A Naughty Boy. Com.

**Monday, Sept. 23.**  
(Amer.) White Treachery. Dr.  
(Comet) (Title not reported.)  
(Kerstone) Cohen Collects a Debt. Com.  
(Kerstone) The Water Nymph. Com.

**Tuesday, Sept. 24.**  
(101" Bison) (N. Y. M. P. Co.)—The Hidden Trail. Dr.  
(Mal.) The Butterfly. Dr.  
(Gau.) The Heart of a Red Man. Dr.  
(Than.) Undine—Parts I and II. Dr.

**Wednesday, Sept. 25.**  
(Amer.) Bad Pete's Gratitude. Dr.  
(Broncho) His Better Self. Dr.  
(Gau.) Gaumont's Weekly. Top.  
(Rel.) The Geranium. Dr.  
(Rel.) Beulah and Her Neighbor. Com.  
(Solax) The Love of the Flag. Com. Dr.

**Thursday, Sept. 26.**  
(Amer.) (Title not reported.)  
(Gau.) The Stolen Club. Dr.

**Friday, Sept. 27.**  
(101" Bison) (N. Y. M. P. Co.)—on the Firing Line. Dr.  
(Lax) (Title not reported.)  
(Solax) The Fugitive. Dr.  
(Than.) And the Greatest of These is Charity. Dr.

**Saturday, Sept. 28.**  
(Comet) (Title not reported.)  
(Great N.) (Title not reported.)  
(Rel.) The Cuckoo Clock. Com. Dr.  
(Gau.) Life in Caucasus. Eds.

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## IN THE PICTURE STUDIOS.

ROBERT GOODMAN, director of the Majestic Company, has been obliged to withdraw from his present activities with that company, because of ill health. After a rest of a few months he expects to start in work on several stories, he now has under preparation.

HENRY McRAE, of the Selig Polyscope Company's producing staff, will leave the Chicago studios at an early date for Los

Angeles where he will join the production department of the Edendale studios. Mr. McRae is a native of California and is very well known on the Pacific coast.

EDWIN AUGUST, after the photoplay dinner, was entertained by Dr. Feilding Parkard of New York, at his studio in the Long Acre Studios. An orchestra, motion pictures and different numbers by "Papito," the Cuban dancer, constituted the programme. Mr. August's first picture with the Lubin Company is entitled, *His Life*.

## Reviews of Supply Co. Films

**Sundered Ties** (Bison, Sept. 18).—From the time the picture is flashed upon the screen till the finish there is action—action of the kind that stirs the emotions and kindles the imagination. The picture is particularly refreshing when one considers certain time-worn dramas and many other Western subjects. It deals with the sad fate of a Southern family as they pass through the trying events of that awful war. We see a young man, who has renounced the Southern cause for the North and been cast off by his father in return, fighting, with a heavy heart, around the familiar scenes of his boyhood. One of the saddest and best acted scenes is when the young man, an officer, orders several soldiers to go out and shoot someone hidden in the trees who is clipping off their men. The soldiers, obeying his order, bring back the limb body of his little brother. The actor has seen his possibilities here and has grasped them with understanding. Years afterwards the young man returns to his shattered home and finds it empty. His father and mother have gone to live with their friend, the father of the boy's sweetheart. When the old folks are at a loss to know what to do for the young girl's birthday, the boy supplies the want in himself. The young girl who essayed the leading lady's part is an artist, besides possessing a sweet charm in form and face. Everyone responsible for this excellent, well balanced drama deserves the greatest commendation.

**The Mail Clerk's Temptation** (Thanhouser, Sept. 17).—One finds this an interesting little story, somewhat away from beaten tracks, and presented with both conviction and truth. William Garwood and Margaret Snow play the leading roles with their customary excellence. It is in its entirety a smooth-going production, and an interesting point is that it features the methods employed in transferring mail by car. The mail clerk boards in the hotel and loves the young lady who is clerk. A drummer appears, who for a while wins the lady's affections, and there is a misunderstanding over two letters while she is making up her mind. She sends back the drummer's ring with a note saying that the poor mail clerk is after all her choice, although she has previously intimated to the other, could not marry him because of his poverty. The mail clerk that day enters his car and is tempted to steal various valuable packages, that he may procure the necessary wealth. He finds her pocket sending back the ring to the other, opens it and ascertains its contents. He is conscious stricken and, going to his room in the hotel, attempts to commit suicide by opening his gas jet. The girl becomes alarmed about him when he fails to respond to her knock, though exactly why she should be not clear. An entrance is forced and he is saved, while she informs him that he is the only man for her. It is well put on.

**Wan Loon's Strategy** (American, Sept. 18).—The great point in this story is that Wan Loon, the Chinese laundry man, transfers some valuable papers relating to a mortgage or a deposit of money in the bank (it is hard to know which) into another package. It falls into the hands of the daughter whose father is to be robbed or injured in some way by some hand. There is also a love story lost somewhere in the conglomeration, which proves quite conclusive that unless a story is told with clearness, whatever other good merits it may have are utterly destroyed.

**Two Souls** (Thanhouser, Sept. 20).—At the beginning of this dramatic and unusual film a race track and a race are featured in a highly entertaining manner. The events surrounding the affair, however, might have been more dramatic in leading up to the actual murder committed by the young bookmaker, as it comes so suddenly upon the spectator, that he hardly realizes just what has happened, and it is the essential point of the drama. The bookmaker then goes to the city undiscovered. Here he saves another son who has fallen low, and has cast herself off from the pier. Both start life over again in the country when a detective appears. The bookmaker has been traced, as the man who committed the murder on the race track two years before. The process, however, is not shown in the film. He deceives his wife by telling her that he is going to the city on business. A letter through his former landlady informs him that she is driving. He escapes from prison, though how he did it the spectator must guess at, and reaches his wife just before he dies. The prison officials enter at this moment, though just how they knew he was there is another unexplained part of the film. He has them be quiet while his wife passes on. The film presents a unique little problem, and reveals it to the spectator, but deeper acting and dramatic construction would doubtless have brought forth a film of exceptional power. It is, however, an impressive performance.

**Queen Elizabeth's Token** (Gaucho, Sept. 17).—This film in color is put on with the usual character displayed by this company in settings and costumes, but as a dramatic feature it hardly reaches the standard one is wont to expect from this source. The actress portraying the queen is particularly weak and insufficient, and her work with other weak defects in construction and general effect rather spoils the impression of the whole. The story is the old familiar one taken from history with slight variations. Admiral Howard is jealous of the attentions bestowed on the Earl of Essex by the Queen, who has given the earl a ring with the mandate to return it to her whenever in trouble, though the crime he is against herself. He becomes associated with conspirators and is sentenced to death. He sends the ring by Lady Howard. It is intercepted by the admiral, and thus the Queen, believing that Essex is indifferent, permits the execution. She learns the truth and dies—a rather insipid death scene.

**Undine** (Thanhouser, Sept. 26).—This two-reel feature is founded on De La Motte Fouquet's legend, and a captivating, dainty bit of symbolism it appears in picture form. It is characterized by characteristic and original effects of airy imagination which constitutes its particular charm. The setting and backgrounds are also especially well chosen in bringing out the spirit of the fantasy of this altogether delightful tale. Nodume and his nymphs beneath the sea, in all seeming sense of truth and actuality, and the hands projecting up out of the water are two especially novel effects, while from the castle to the fisherman's cot a fine sense of proportion is maintained with pleasing sense of art and reality. Flo La Badie enacts the leading role with a deal of grace and spirit, while the rest of the cast play with the usual Thanhouser conviction. Margaret Snow is Lady Bertalda, James Cruze, the knight, and William Russell, the spirit of the brook. Undine, the nymph, is

granted permission by the father of the sea to come to earth and live as a mortal. She is adopted by a fisherman and meets a knight traveling on a wager. She becomes his betrothed, but is cast off for the crafty Lady Bertalda. She goes back to live with her own in the sea. But through the spirit of the brook coming down through the castle fountain to the sea she learns of the knight's marriage. She appears before him coming up through the fountain, and he dies of the shock while she goes back to live forever among her own.

**Caleb West** (Reliance, Sept. 18).—In this dramatization of F. Hopkinson Smith's novel, the spectator is given a very complete idea of the plot action and character of the original, and while it is an eminently interesting performance, exhibiting most thoughtful stage management and dramatic progression in the construction, it is not altogether what might be termed a vivid portrayal in bringing out the conflict of the drama through the character of the young wife and Caleb West himself. While the performance of the two players concerned is a most capable and entertaining one, there is a feeling that they might have gotten down into the heart of these two characters with greater conviction and impressed the spectator with the struggle in their respective natures. It is a production, which has been put on with a great deal of truth in backgrounds and effect and creates excellent atmosphere in all particulars. While the master diver, Caleb West, is away working on the new bridge, his young wife is lonesome. Thus it is that Lacey is able to work upon her feelings and persuade her to go to the city with him. Here she discovers his true nature, and for protection goes to the wife of the engineer building the bridge. Caleb is willing to forgive his wife, but will not take her back even under persuasion, until a sudden meeting brings them together, and he positively learns of her innocence through the death of Lacey. The reason for Lacey's coming back is not given, or just how he happens to meet with the accident, though a title vouchsafed some information. The character of Captain Bill and Stanford are also confused at times. It is, however, a production of exceptional entertaining powers. E. P. Sullivan plays the role of Caleb, while his young wife is portrayed by Gertrude Robinson. Oscar Apfel is the director.

**The Doctor's Double** (Bison).—In watching the unfolding of this rather interesting Western drama, one is at a loss to know whether it is supposed to represent the West in its present condition, or whether it takes its atmosphere from the seventies. Supposedly it is the latter, but the picture is marked by the use of an automobile in one of the scenes. There is action and picturesque scenery in the piece which often carries any tale of the kind to success, and one cannot go far astray when he pronounces success to the film. It is true, that if a producer developed the plots of picture plays consistent with the time, they might lose every effect which they strive to gain. It is quite necessary, perhaps, that these Western dramas should be highly colored; there is an important reason for it found in the box-office, but care should be taken nevertheless. This tale deals with a young doctor who has a double in a highwayman. He is accused of one of his crimes, and it is the wife who goes out to hunt the right man down. The method used is not entirely original though the idea itself strikes one as unique, but it is executed on the grounds that it brings the play to a logical ending and closes.

**The Penalty** (Bison, Sept. 17).—What a relief it is to see real Indians in a Western

drama. Here we get Indians in plenty, and the splendid acting they do, combined with the other members of the cast, carry the story through with a tension that is seldom surpassed. Judging from the picture it would seem that hundreds of people had been employed in its making. We are treated to the sight of a genuine Indian village in one scene and in another the massacre of a body of soldiers by regular Indians. Captain Blake, in love with the colonel's daughter, captures a Indian government scout while attempting to rob. The scout turns upon the Government, after serving his term in jail and superintends the slaughter of the soldiers in a raid on the fort. Blake, the only one to escape death, makes his way back to the fort, and warns the rest of their approaching danger, thus saving them and winning the girl after another hard fight. Nothing has been left undone, in order to give this picture the effect which is desired. The Indian, scout, the traitor, gets his punishment in a lone desert waste, where he dies from thirst, blind from the explosion of powder. The Indian, playing the part of the scout, demonstrated this one fact, that no one can take the part of an Indian as well as an Indian. The work of the Indians throughout was remarkable.

## Reviews of Universal Films

**My Wife's Away, Hurrah!** (Eclair, American, Sept. 17).—While delicacy is perhaps not the keynote of this performance, it should no doubt please the popular taste. One has the feeling that it is not quite pointed enough either in the way it is played or constructed, since it fluctuates too much between farce and comedy. Less explanatory pantomime and more natural spontaneity would have benefited the work of the players. When her husband refuses to pay for her dress she is reminded of his meanness in other matters and goes directly back to her mother. She comes back again, however, in the disguise of a negro servant, both deaf and dumb. The husband invites a few gentlemen and lady guests to come and visit him while his wife is away. They proceed to have the time of their lives, but with each breach the negro informs him that she will tell his wife—a business too frequently repeated for the best effect. Having acquired all her husband's wealth, she

returns back to her mother. Her husband evidently comes to get her by walking the line, or so one would read the action. Here he finds her receiving a new dress, which she pays for with the money she had obtained from him in the guise of negro servant. There is a reconciliation, but with some reluctance on the part of the wife. They might never have been in life. C. **The Millionaire's Cap** (Eclair, Sept. 16).—One finds this both a bright and amusing little comedy of clever complication and played with excellent spirit, with King Baggot and Violet Thorne in the leading roles. Robert Daly is the father. The conclusion and the ending, however, hardly harmonize, as it is not apparent that the son accomplished the exact purpose which he first started out to do. The politicians feel the need of influencing the four hundred and persuade the son of the millionaire to exert what power he may have over his father. The young man falls. He decides to come it over his



## BIOGRAPH FILMS



Trade Mark.

Trade Mark.

Released September 16, 1912

### STERN PAPA

(Farce Comedy.)

Papa is fearful of having his daughter on his hands, so schemes to get her married. To the first intended bridegroom Papa offers every encouragement, but he balks. This failing, he tries other tactics—that is, offering stern objections to the next candidate for son-in-law honors. Did the plan succeed? The picture will answer that question.

Approximate Length, 506 Feet.

### LOVE'S MESSENGER

(Farce Comedy.)

The French cook and the maid are deeply in love with each other, and, finding it hard to pass as much time as they would like in each other's company, the cook devises a means for transmitting love notes to the maid in a most unique manner—that is, inserting the note in a biscuit specially marked. Fine, until the boss gets the biscuit with the note, and thinks it is intended for his wife.

Approximate Length, 492 Feet.

Released September 19, 1912

### Two Daughters of Eve

Conditions Make a Great Difference in the Minds of Some

Calumny is one of the most despicable crimes against our neighbor, and while the wife in this story acted conventionally, she nevertheless maligned the other woman simply because of her profession—an actress. While out on a shopping tour the wife and her husband enter a store, leaving their little child in the care of the chauffeur. This gentleman pays but scant attention to the child, so the little one wanders off and strolls into the stage door of a theatre during the matinee. The parents, upon their return to the auto, discover the child's absence and trace him to the theatre stage, where they find him in the arms of one of the show girls. The mother snatches the child from the girl's arms, scornfully exclaiming, "How dare you contaminate my child with your touch?" For this remark, together with the derisive laughter it occasions, the girl vows to be avenged.

Approximate Length, 1,057 Feet.

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father by being appointed a policeman. He saves a dashing widow from a runaway. The lady is none other than his father's lady love. Later he arrests his father for speeding. This evidently brings about the desired result, what over it is, for the politician present the young millionaire with a loving cup. It is well put on. G.

**The Animated Weekly** (Sept. 18).—It would be hard to name the particularly interesting feature in this issue that stood out above the rest. It is a well chosen programme. The reel begins with the Columbus Centennial at Columbus, O., and includes the parade. It is followed by the national swimming championship race at Chicago. And Goodwin is the winner in twenty-five minutes and twenty-five seconds; the collier *Jupiter* is launched at Mare Island, Cal.; the enthronement of the Lord Bishop of Turro; the horse show at Newport, showing the paddocks, horses and winners; the Curtis bipians rises two hundred feet in the air in ten minutes, carrying 650 pounds, in a Government test; the United States Regular Army in sham battle at San Francisco, Cal., and ending with views of Walker Whiteside, showing the actor with his wife and child at home, where it is not stated, as the Weekly is not prone to mention localities. G.

**The Dummy Director** (Champion, Sept. 18).—While this picture is well acted and generally well put on, the effect of the whole is spoiled by the dense photography. The plot is also rather inconsistent and obscure, as it suffers the fate of its kind. The technique of the business deal is not apparent to the average spectator, and in this case is quite of truth, as it does not seem credible that certain deals would go through just as they did. The daughter of the faithful old couple is given the position of stenographer with the corporation of a questionable nature. The operations of the company are discovered by the district attorney (7) and the property is transferred to the bookkeeper. Then the employer proceeds to ruin the girl. What the father is doing all this time is not indicated. She comes back to him, however, after she has sunk to the lowest plane of life, as they say, and her father forgives and transfers the property of the company over to her. Just what he hopes to accomplish by this, if he had the right, is not clear, but the district attorney appears, and the villain is evidently brought to terms by some process not clear to the spectator, while the father demands an annuity for himself and daughter for life, and sets it. It is a strong story, or at least has the possibilities, which are hardly brought out in the telling. G.

**A Western Vacation** (Nestor, Sept. 18).—There is a general feeling all around in this merry little comedy of fresh and unique comicatious. It has been deftly handled out, bringing out the humor of the situation both in the telling and the acting. When the two boys read that a Western millionaire ranchman will accommodate a few boarders they decide to spend the vacation with him. The comedy begins when it is discovered that he hardly lives up to the reputation he is declared for himself. The boys' sympathies are aroused for the cruel treatment he gives his daughter. They proceed to fall in love with her. She, however, has a lover more to her liking, the father's disliking. The two pals decide to fool the father. One arranges to elope with the girl, but with the other's aid makes it appear that he is going to elope an hour later than he does. The other stands on guard while the father's daughter is after the elopers has disappeared, but the seemingly successful youth has reckoned without the girl. She has written to her true love to be at the parson's. Accordingly when she arrives with the other youth she holds him outside for a while, and is to be married to the other. While he is thinking over things the couple come out and ride off in his buggy. It is a humorous little conceit, containing a number of well earned laughs. G.

**Lost a Husband** (Max, Sept. 18).—There is humor in this conceit, which, however, is not sufficiently well done to warrant repetition. The chief difficulty is the actor who plays the husband. The fun of the play depends upon him, but he seems to fall far short of the demand, simply because he is an actor who anticipates every move he makes and fails to arrive at one single conclusion with success. The production, however, is exceptionally well staged and the play aptly constructed, while the remainder of the cast, including Miss Leonard, is not necessary in the play. The play is a comedy of the use of much explanatory matter. It is the story of the husband who becomes obstinate and the wife decides to cure him by going to live with friends, and thus prove to him that she is quite necessary in the household. It is not recorded that the servants left, but it is presumed they did, for he has a hard time settling his meals and various other difficulties, until he is quite convinced that she is more than necessary to his happiness. G.

**The Old Doctor's Humanity** (Reclair, Oct. 1).—The story that the director has attempted to set forth in this picture is not entirely clear. One is at a loss to understand, through the greater part of it, whether the aim is to produce a comedy or a straight drama, and even when the spectator has settled the point in his mind it is hard to get the fundamental idea upon which the photoplay has been based. In the end it is possible to see that a serious piece of work has been intended, but the relationship of the characters is not sufficiently obvious to make the picture a wholly satisfactory one. The young doctor is not accepted by the townspeople on account of an error in his first prescription, but in the time of an epidemic of typhoid fever, when the old physician breaks down, the younger practitioner does valiant work, and is accepted as the lover of the banker's daughter. The girl seems to be introduced into the picture merely for the sake of incorporating the "love interest" that is so essential to the success of films of this sort. G.

**Down by the Sounding Sea** (Gem, Sept. 17).—One can almost hear the dull roar of the sea beating upon the sand as he watches the unfolding of this vivid drama of the heart's passion. Every opportunity has been grasped to make the picture realistic. There is little to the plot; it is hardly more than an episode, but it has been well drawn, with an eye for every detail expressed. Undoubtedly there is a welcome awaiting the picture wherever it may be shown. The scenes are laid in a Dutch fishing village. A young man enthralled by the deceitful wiles of a society girl deserts his sweetheart to follow the charms. By different means she manages to draw him further and further away, and then, when the man's hopes are waning to the skies, she lets him down with a thud by calmly introducing the man she is about to marry. The man that has followed her is a fisherman and does not reason out matters; it has been a blind, unreasoning passion with him. When the disillusion comes he staggers as if struck down. His deserted sweetheart, in the meantime, has accepted her fate in the only way women of that country can do—in simple, meek

sorrow. In the end her devotion wins the man back to her and her life becomes a song once more. Well balanced emotion characterizes the acting of both the young fisherman and his sweetheart; it could hardly be better. G.

**The Blind Musician** (Imp, Sept. 21).—This picture proves almost a failure, because of the apparent lack of story in it. It starts off in a style that would cause one to expect a big, pitiful melodrama, and when it finishes out with only half the story told the disappointment of the spectator is almost unbearable. Other than the role of the musician handles the part skillfully with the scant material allowed him and shows himself a capable actor. But that is hardly enough. The motion picture patron demands a story when a story is intended to be given. The musician has shot his own daughter by accident, instead of the man who insulted her. The girl, not wishing to make a scandal, distracts the policeman who comes to investigate the trouble, and urges her father to refrain from saying anything about the matter. Here the picture ends. No inkling is given the spectator of what becomes of the man, whether he is punished or not. Any one with an imagination could easily attach a series of events that could naturally follow the above scenes. The whole thing smacks too strongly of an extemporized effort. G.

**The Exchange of Labels** (Imp, Sept. 21).—There is little of the comedy in this picture. The producers have reverted to the old trick of exchanging labels in the exchange of packages this time, but in the exchange of the labels on the packages. One package contains eggs labeled "Handle with care," and the other contains medicine labeled "Shake well before using." Of course the instructions are followed when received by the different parties, though just why a man who is capable of running an incubator should be foolish enough to shake eggs before planting them is hard to understand. The eggs do not hatch and the medicine does not cure, and when a scene is made for the film he is discovered in the clerk at the express office. For his blunder the clerk gets a beating from the two indignant men. Even though the idea on which this comedy is based is old, more fun could be worked into it by proper development and treatment. G.

**Won by a Call** (Nestor, Sept. 20).—"Love finds a way," so they say, and in this case it is a highly amusing way found. The story starts out with vim and moves through to the end with rattling fun. The girls are pretty and the boys are manly. There are sweet love scenes and complications a plenty. A young, ambitious doctor goes out West to build up a practice. Of course he meets a girl and falls in love with her, and the father objects. In fact, the young doctor is ordered from the house and told never to show his face again, for there is another young man whom papa wants his pretty daughter to marry. How to thwart the father is the problem. While out riding with the doctor the plan is conceived to assume that the girl has been thrown from her horse and seriously hurt. When the girl is carried home by the other man the father is at a loss to know who to send for. The young doctor is the only man within miles who comes and, after a long inspection of the patient, decides that she may never walk again unless his wonderful invention is applied. The father promises him that he shall have the girl if he will only work her cure, and, true to his word, he does so. Then father comes to terms. G.

**Sweet Alice, Ben Bolt** (Imp, Sept. 19).—This romantic tale, taking its name from the old familiar song, does not always realize its possibilities. The story is loosely told and disjointed, and the relation to the song. The young woman who plays the part of Alice, Ben Bolt is a fresh, clinging little thing, and lends a charm to the love scenes that is the one redeeming feature. Really, the best of the picture is the first portion when Alice and her sweetheart are introduced as children. They grow up together, first as playmates and then as lovers. When they are about to be married, the young man is dressed about a British man of war. This one feature would ruin the picture were it not for the fact that it is a reflection on their part. The boy is landed on the French coast to secure water along with other sailors, and there he meets Alice, whose mind is a blank as a result of an accident. She has been brought there by a French ship who picked her up while she was lying unconscious in a boat at sea. She is taken back home, and after being shown the familiar scenes of her childhood, her memory returns. There is a certain charm, however, in the way it is played. G.

**Flo's Discipline** (Victor, Sept. 20).—A young girl takes command in a boy's school, when her father, the principal, falls at his job to keep peace. It is laughable to see what happens and the producers know it, for it would be when they made this picture. The principal strength of the film lies in the clever acting of the girl by Florence Lawrence. The assistant in the school is a young man, who allows the girls to abuse him as they please, and the first thing that the girl does when she returns home and sees the conditions is to fire him. When she does this she fires the whole school, for the boys will not be parted from their teacher; they like him too well. The young man is wise, and so he opens up a school in the open air on the grass. After several efforts to get the children to return, she drives them into the ice house, by turning the hose upon them. After strenuous efforts to liberate his followers the assistant falls, and what happens then can easily be imagined. G.

**All on Account of a Widow** (Powers, Sept. 18).—It is only the horseplay of a crowd of schoolboys in camp, trying to make peace with a crowd of girls in camp, that furnishes the laughs for this comedy. It is not extremely funny by any means, yet it will find favor among those who enjoy this grade of picture comedy. The widow sets the ball rolling by offering her services as governess to the crowd of boys and girls who are planning to make the camping trip together. The boys want the widow, but the girls flatly refuse to go if she is along. So the party divides. It would seem that the widow might have been used to good advantage throughout the film. Used as a means to separate the party, she is dropped out of the plot altogether. G.

**Bonifacio in Society** (Milano, Sept. 14).—Many people enjoy seeing a man make a fool of himself, and this is the case with the comedy will appeal. The man, Bonifacio, makes himself quite funny with his ridiculous antics and succeeds in extracting several laughs from a sketch that is otherwise indifferent. Feeling well, he seeks advice from a doctor who advises him to enter society, to mix with people. He mixes right enough, but in the wrong way, and there is where the trouble commences. G.

**The Two Overcoats** (Milano, Sept. 14).—The complications that arise from an exchange of overcoats furnish the amusement in this lively little comedy. It is practically a one-man picture and the person carrying the role brings all there is out of it. The exchange is made in

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a restaurant and the man guilty of the deed finally lands in the police station, disrupting the peace of mind of a number of persons. The judge pays the damages with the money he finds in the overcoat. In a few seconds afterwards the rightful owner turns up to make a charge and discovers his coat full of demands to know where the money is. When told what has happened to it he makes such a row that he is thrown into jail. G.

## ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

**At Liberty—Dramatic.**

Max Milligan, heavy, stock preferred 3340 Lee Street, Philadelphia, Pa.  
Mabel Frost, ingenue and emotional leads. Address 23 River Street, Malden, Mass.  
Nellie Granville, characters, Cambridge Hotel, 600 Dearborn Avenue, Chicago, Ill.  
Light comedy and general business, baritone, one piece preferred. Hotel Le Noe, 418 E. 42d St., Chicago, Ill.  
Characters, stock or road. Address Fin Reynolds, 2555 Center Ave., Pittsburgh, Pa.  
Constance Dean, ingenue leads or juveniles, with reliable stock or productions. 144 Wentworth Street, Charleston, S. C.  
Fred G. Morris, for permanent stock, stage manager, eccentric comedy, characters. Address 112 Florence Street, Springfield, Mass.  
Dorothy Winston will consider ingenue parts in reliable stock or road companies. Address 369 St. John's Place, Brooklyn, N. Y.  
Louise Stedmund, leads and juveniles, road, stock or pictures. Address Hotel Norwood, 7th Avenue and 126th Street, New York.  
Low Strong, comedian, heavy man, stock repertoire or one piece. Address Low Strong, Room No. 212, Columbia Bldg., Cleveland, O.  
After Sept. 28th. Allan Robinson, juveniles and light comedy; Gertrude Thayer, ingenue, soubrettes. Address en route: Girl of the Underworld Co.

**Wanted—Dramatic.**

General business man with ability and wardrobe. Keyes Sisters Stock Co. Address Chester A. Keyes, Independence, Kas.  
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Stock people in all lines, general business man. Joe Aronoff, Princess Theatre, Fort Worth, Texas.  
Tall heavy and character man for Sarah Glibney Stock company. Wilson and Brewer, So. Porcupine, Ont.  
Legitimate actors. Address Hilliard Wight, Wight Theatre company, New Sharon, Iowa.  
Repetoire people in all lines. Charles Breckenridge Stock company, Waterloo, Iowa, Sept. 18-21.  
Competent people in all lines with specialties. Manhattan Players, Blaker's Theatre, Wildwood, N. J.  
Leading lady, must have appearance and wardrobe, for Jacobs Stock company. Add. Engle and Jacobs, Keystone Hotel, Greensburg, Pa.  
Talented leading lady, must be young, handsome, experienced, with modern wardrobe. Address Captain W. D. Ament, Bentley Grand Theatre, Long Beach, Cal.  
People in all lines. Walter F. Smith, manager, Box 154, Minneapolis, Minn.  
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NESTOR—The House Thief's Daughter  
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CHAMPION—The Dummy Director  
An absorbingly pathetic and spirited drama.

**Tuesday, September 17**  
GEM—Down by the Sounding Sea  
An exceptionally fine dramatic offering. A real money-getter.  
101 BISON—The Ranchman's Awakening  
A great big out-of-the-ordinary Western. Full of heart interest and high colored action.  
ECLAIR—My Wife's Away—Hurray!  
Ingeniously comical.


**Wednesday, September 19**  
POWERS—All On Account of a Widow  
The comical antics of a lot of outlandish cut-ups.  
NESTOR—A Western Vacation  
A merry whirl of laughter in this breezy Western comedy.  
THE ANIMATED WEEKLY  
The only release where you can say "Who's Who in Stameand." "It's alive!"

**Thursday, September 19**  
REX—Faraway fields  
A picturesque costume drama, with an intensely romantic story.  
IMP—Sweet Alice Ben Bolt  
Romantically poetical. A release that will please the children.  
ECLAIR—Filial Love  
A strong emotional drama in which a child plays an important part.

**Friday, September 20**  
VICTOR—Flo's Discipline  
Full of good-natured fun until the last foot is clicked off.  
POWERS—Fate's Way  
Simplicity of plot, strength of story and superior presentation.  
NESTOR—Won by a Call  
So humorous that it will laugh itself right off the screen.

**Saturday, September 21**  
101 BISON—The Massacre of the Santa Fe Trail—Two Reels.  
Thrilling moments, scenes of real Western dramatic power. A masterpiece.  
IMP—The Blind Musician  
The Exchange of Labels  
A picture of dramatic intensity and a refreshing little comedy.  
MILANO—The Two Overcoats and Bonifacio in Society  
A comedy split that is screamingly hilarious.

**Sunday, September 22**  
REX—The Conflict's End  
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First-class trap drummer. Eugene Hunt, Hotel Tulsa, Tulsa, Okla.

Experienced clarinet. Address Clarinet, 5700 Quincey Avenue, Cleveland, O.

Violin (leader), pianist, drums, all traps, vaudeville preferred. "Violinist," 11 N. Bassett Street, Madison, Wis.

Orchestra leader, violinist, A. F. of M. road or permanent. C. A. Lawrence, 610 Walnut Avenue, Niagara Falls, N. Y.

A. L. Von Deck, pianist, Pt. Pleasant, W. Va.

Professor E. F. Moore, A. F. of M. orchestra leader, violin. Address 1000 N. Fourteenth Street, Ft. Smith, Ark.

Orchestra leader, violin, double alto. O. Holland, 585 N. Troy Street, Chicago, Ill.

For picture shows or vaudeville houses, violin and piano (man and wife). "Leader," 740 Sixteenth Street, Des Moines, Iowa.

Playing piano and drums (man and wife), experienced in playing vaudeville and working pictures. E. Harkey, 316 Garfield Street, Laramie, Wyo.

Pianist, leader or orchestra. James Sweetland, 8 Fulton Street, Jamestown, N. Y.

Trap drummer. Address Drummer, 1500 E. Washburn Avenue, Terre Haute, Ind.

Violinist. A. W. Gibson, Manchester, Mich.

Lady trap drummer, bells, orchestra preferred. Hazel Warner, Martinsburg, W. Va.

Lady pianist, experienced in vaudeville and pictures. Address Pianist, Box 14, St. John, Kan.

#### Wanted—Miscellaneous.

Experienced dancing soubrette, good voice, to join with comedian in vaudeville act. Send photo, age, experience, etc. L. Bird, 348 John Street, Princeton, N. J.

A good one-night stand attraction for election night, Nov. 5, at Neal Opera House, Tantoul, Ill. Glenn Robinson, manager.

Comedy singer, pianist and cello player. Bijou Theatre, Saranac Lake, N. Y.

Musicians, cornet or baritone, to double second violin, clarinet, band and orchestra. First-class musicians, singers and dancers. John W. Vogel's Big City Minstrels, E. Liverpool, O.

First violin, flute and cello, work evenings only. Address Manager Opera House, Huntington, Pa.

Piano player, trap drummer, violinist, for pictures. Lyric Amusement Co., Huntsville, Ala.

Orchestra leader, doubling first-class alto or baritone; second violin, doubling clarinet or trombone. Grandi Stock company. Address Robert Rudisill, La Grange, Texas.

#### WHAT THE STOCKS ARE PLAYING.

In the following list the names of plays have been secured from Darcy and Wolford, Banner and Jordan, and Minson correspondents. Managers of stock companies and Minson correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach The Minson Saturday:

Boston, Mass. (Castle Square). Castle Square Stock co. The Fortune Hunter 9-14. The Third Degree 16-21.

Boston, Mass. (St. James). Stock co. Thais 9-14.

Bridgeport, Conn. (Lyric). Stock co. The Great Divide 9-14.

Bridgeport, Conn. (Poll's). Poll's co. Checkers 9-14. The Barrier 16-21.

Brooklyn, N. Y. (Crescent). Crescent Players. The Third Degree 9-14. Mother 16-21.

Brooklyn, N. Y. (Greenpoint). Greenpoint co. The Great Divide 9-14. The Thief 16-21.

Brooklyn, N. Y. (Gotham). Gotham co. A Woman's Way 9-14. The Third Degree 16-21.

Brooklyn, N. Y. (Phillips's Locum). Locum Players. The Minister's Sweetheart 9-14.

Chicago, Ill. (Marlowe). Marlowe Players. The Witching Hour 9-14. Her Husband's Wife 16-21.

Chicago, Ill. (College). Stock co. The Virginian 9-14. Checkers 16-21.

Cleveland, O. (Colonial). Colonial co. The Wolf 9-14.

Colorado Springs, Colo. (Burns). Burns Theatre co. Mercy Mary Ann 9-14.

Dallas, Tex. (Lake Cliff Casino). The Witching Hour 9-14.

Des Moines, Ia. (Princess). Bobby Burnit 9-14. The Third Degree 16-21.

Hartford, Conn. (Poll's). Poll's co. Pierre of the Plains 9-14. The Fastest Way 16-21.

Jamestown, N. Y. (Celeron). Horne co. Our New Minister 9-14. The Gambler 16-21.

Jersey City, N. J. (Academy of Music). Academy co. Two Orphans 9-14. The Convict's Daughter 16-21.

Jersey City, N. J. (Orpheum). Orpheum Players. When Knighthood Was in Flower 9-14. Alias Jimmy Valentine 16-21.

Lawrence, Mass. (Opera House). Stock co. The Speedy Thrift 9-14. Madame X 16-21.

Los Angeles, Cal. (Belasco). Belasco co. Just Out of College 9-14.

Los Angeles, Cal. (Burbank). Burbank co. Pierre of the Plains 9-14. Bobby Burnit 16-21.

Lynn, Mass. (Auditorium). Lindsay Morison co. Alias Jimmy Valentine 9-14. The Deen Purple 16-21.

Newark, N. J. (Orpheum). Paston Stock co. The Crisis 9-14. The Third Degree 16-21.

New York city (Harlem Opera House). Keith's co. The Virginian 9-14. A Woman's Way 16-21.

New York city (Metropolis). Cecil Spooner co. The Dancer and the King 9-14. The Girl in the Tass 16-21.

New York city (Prospect). Prospect co. The Gamblers 9-14. The Witching Hour 16-21.

New York city (Manhattan). Manhattan Opera House Stock co. St. Elmo 9-14.

New York city (Tremont). Tremont co. Pretty Miss Nichols 9-14. Polly Primrose 16-21.

New York city (West End). Cora Payton co. The Night of Way 9-14. The Heart of Maryland 16-21.

Niagara Falls, N. Y. (International). Appel co. Oakland, Cal. (Liberty). Bishop Players. The Witching Hour 9-14.

Oklahoma City, Okla. (Fair Park). North Brothers co. Woman Against Woman 9-14.

Ottawa, Ont. (Colonial). Colonial co. The Lottery Man 9-14.

Passaic, N. J. (Opera House). Theodore Lorch co. Study in Scarlet 9-14.

Patterson, N. J. (Opera House). Opera House Players. Green Stockings 9-14. The Nigger 16-21.

Philadelphia, Pa. (American). Blaney-Spooner co. The Hypocrites 9-14.

Philadelphia, Pa. (Chestnut Street). Orpheum co. Lady Hunkmarch's Experiment 9-14.

Pittsfield, Mass. (Colonial). Paid in Full 9-14.

Pittsburgh, Pa. (Empire). Empire co. The Notorious Mrs. Elphinstone 9-14. Seven Days 16-21.

Portland, Me. (Cape Cottage). Cape Cottage co. Portland, Me. (Keith's). Keith's co. The Girl with the Green Eyes 9-14.

Rossmore, Va. (Jefferson). Latimore-Leigh co. Billy 9-14.

Salt Lake City, U. (Orpheum). Orpheum Players. The Fastest Way 9-14.

San Francisco, Cal. (Alcazar). Alcazar co. Mrs. Wiggs of the Cabbage Patch 9-14. Mrs. Dane's Defense 16-21.

Seranton, Pa. (Poll's). Poll's co. Mrs. Wiggs of the Cabbage Patch 9-14.

Springfield, Mass. (Poll's). Poll's co. Father and the Boys 9-14. Checkers 16-21.

Stapleton, S. I. (Richmond). Richmond co. The Commanding Officer 9-14.

Sonbury, Pa. (Rolling Green). Clara Turner co. Tacoma, Wash. (Princess). Princess co. The Chorus Lady 9-14. The Girl from Rector's 16-21.

Toledo, O. (Keith's). Keith's co. Lotus Lantern 16-21.

Toronto, Can. (Royal Alexandra). Percy Hallowell co. Utica, N. Y. (Majestic). Majestic co. The Thief 9-14.

Washington, D. C. (Poll's). Poll's co. Pierre of the Plains 9-14.

Waterbury, Conn. (Jacques). Poll's co. Thais 9-14.

Wildwood, N. J. (Blinker's). Blinker's co. Little Johnnie Jones 9-14. Mrs. Wiggs of the Cabbage Patch 16-21.

Wilmington, Del. (Brandywine). Brandywine co. Worcester, Mass. (Worcester). King-Lynch Players. Postscript 9-14.

Worcester, Mass. (Poll's). Poll's co. Salvation Nell 9-14.

#### PREMIERES IN SPRINGFIELD.

SPRINGFIELD, Mass. (Special).—The Court Square had the honor of two premieres in one week—Tim Murphy in Honest Jim Blunt 9, 11 and The Woman Haters' Club 13, 14. The Murphy play fits Tim perfectly in the title role, which portrays a fictitious millionaire, and has other points of interest in the excellent work done by Violet-Henning, Frank Noyce and Fred Bond. The play was slightly altered at every one of the fair performances to get in shape for New York.

An electric hit was the Woman Haters' Club which was preparing for a Boston debut. It is as bright, fresh and inspiring as The Merry Widow, and the participants after the first night seemed to feel that they were part of an unusual success.

Saile Fischer, carried the house by storm and Dolly Castles, Joseph Santlay and Walter J. Lawrence scored heavily, while Leslie Kenyon as an automobiling Englishman made the hit of his career. It took some nerve to have a premiere on Friday the 13th, but the hoodoo was killed to the satisfaction of Manager Woods. Among those who witnessed the killing were Sam Bernard and George V. Hobart. George Marion who staged the production was almost hysterical with delight over the success of the musical comedy and the people in it, and fairly hugged the principals after the opening performance.

Stephen J. Breen, who for three years has been the very popular manager of Poll's Theatre here, is transferred this week to Poll's new theatre in Bridgeport, Conn. Gordon Wright, the Poll representative at Wilkes-Barre who preceded Manager Breen here, now succeeds him. Checkers is the bill with the Stock company 16-21 and Old Heidelberg closes the stock season 23-28. Vaudeville resumes 30.

EDWIN DWIGHT.

#### BYRON LEAVES "FINE FEATHERS."

Arthur Byron succeeded Wilton Lackaye in H. H. Frasee's production of Fine Feathers at the Court Theatre, Chicago, very recently. Mr. Byron will leave the cast of Fine Feathers on Saturday evening. No reason has yet been given, but it is believed that he will return to New York to appear under Charles Frohman's management. As soon as he received word of Mr. Byron's wish to retire, Mr. Frasee left New York for Chicago.

#### CAST FOR "BROADWAY JONES."

The premiere of Broadway Jones occurred at Parsons' Theatre, Hartford, Conn., on Sept. 16. Cohan and Harris presenting George M. Cohan at the head of this company: M. J. Sullivan, George Parsons, Ada Gilman, William Walcott, Russell Pinckus, Jack Klendon, Helen F. Cohan, Jerry J. Cohan, Mary Murphy, Myrtle Tannehill, John Fenton and Fletcher Harvey.

## ROAD AND REPERTOIRE

### CITY TAKES THEATRE.

Greensboro Votes to Control Opera House and Appoints Charles G. Harrison Manager.

GREENSBORO, N. C. (Special).—The city of Greensboro recently voted to maintain the Opera House of this place under municipal control, and has appointed as manager Charles G. Harrison, for a number of years treasurer of the house. In making



CHARLES G. HARRISON

this move the city declined to lease the theatre to Mr. Schloss for the season, and also voted an expenditure of \$15,000 for improvements in the building. The main auditorium will be lowered and the entrance will be from the street instead of the second story, as at present. Other changes will be made for the betterment of the house. Mr. Harrison already has succeeded in booking a number of interesting attractions.

C. B. BOGART.

### "THE BALANCE" IS PRODUCED.

The Balance, a new American play by Harry Graves Miller and presented by Gorham and Rowland, had its first production in Cadillac, Mich., Sept. 2. According to reports it is a strong play, dealing with a theme of present day interest. In the company are Manart, Keppin, Seth Halsey, Paul Griffith, W. H. Hartigan, Cecilia Jacques, and Mildred Von Hollen.

### HARRIS-PARKINSON COMPANIES.

The Harris-Parkinson company, carrying sixty people with a band of twenty pieces has been playing a remarkably successful engagement through Illinois and Missouri. This season Robert H. Harris will send out two other companies. The number one company will go to Key West and visit the principal cities of the South, whereas the number two company will visit the Middle West, carrying thirty-five people with a band and orchestra.

### ROAD NOTES.

E. J. Carpenter's School Days (Eastern) opened the regular season in Middletown, N. Y., on Labor Day to capacity, business continuing good during a week of one-night stands. This attraction has forty weeks booked, which include week and three-night stands east of Chicago. Three other companies will cover the United States and Canada.

Sanford D. Parker and Georgean E. Beckett, both members of The Town Fool company, were married Sept. 1 at Taylorville, Ill. Reverend Claxon, pastor of the First Baptist Church, of Taylorville, officiating. The groom formerly lived in Milwaukee, Wis., and the bride in Chicago, Ill. Members of the company attended the ceremony.

The season at the new Covered Theatre at Central Park, Dover, N. H., was closed Sept. 2.

Kilmt and Gassola opened a Ten Nights in a Bar-room company at Memphis, Tenn., Sept. 1 and the old standby play drew \$600 on a hot Sunday, which was an auspicious opening.

E. C. Wilson writes that his company is doing well in Minnesota. He plays The Final Settlement and Two Orphans.

The roster of the Gertrude Ewing company follows: Otto Thebus, Will Thebus, J. H. Wright, William N. Smith, Jack White, Edward A. Dunn, Charles A. Russell, Marie Desmond, Dollie Desmond, Irene Jones, Mrs. J. C. Ewing, Gertrude Wing. Season opened July 29 at Brookfield, Mo.

The Clark Opera House, at Norwich, N. Y., has been purchased by the Masons of Norwich and the building will be remodeled to provide a home. Until a new theatre is built there will be no place in Norwich available for dramatic productions.

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### NATIONAL FEDERATION GROWS.

The membership of the National Federation of Theatre Clubs continues to grow. Margaret Anglin joined during the past week. Other accessories follow: F. Wickham, Norris George, W. Heller, G. N. Albion, John H. Wise, Tex Charwater, B. H. Voigt, Caroline Greenfield, Edward S. Van Zile, Mrs. Bertha Devereaux Adams, Herman Rosenthal, J. R. Hastings, Mrs. Florence Hull Winterburn, Mrs. William Slater, Maurice H. Mann, Ellen C. Phillips, E. W. Morrison, Mrs. J. F. Laub, Mrs. C. E. Martin, Charles N. Parsons, Victor Mapes, Mrs. Laura G. White, Mr. and Mrs. H. J. M. Cardesa, J. R. Tennant, A. F. Houghton, Mrs. Walter E. Woodford, Mary Parks Welch, Brian Evans, Ada Mixon, Harry Dangler, Mrs. Florence Barnard, Madame E. de Rodha Helmuth, Mrs. Charles L. Ritzman, Sara Biola, Theodore Sutro, William David Cochran, Frank Keenan, Mrs. J. L. Welner, Mr. and Mrs. Geo. E. Roman, Mrs. Therese Kriegsmann, Walter E. Woodford, Otto S. King, Jane Goldthwaite Murphy, Marian Fairfax Marshall.

### INCORPORATIONS IN NEW YORK STATE.

ALBANY, N. Y. (Special).—The following theatrical and other amusement enterprises were incorporated with the Secretary of State at Albany last week:

The Common Law Company, New York city; capital, \$5,000; to secure all rights in the play The Common Law, and to arrange for booking same. Directors: Al. H. Woods, Martin Herman, Ralph I. Kohn, New York city.

Standard Motion Picture Theatre Company of America, New York city; capital, \$300,000. Directors: Elliot H. Condon, Elmhurst, L. I.; John C. Maracle, Edward A. Davis, William P. Eisenhardt, 101 Beckman Street, New York city.

Royal Theatre Company, New York city; capital, \$12,000; to acquire real property and maintain a theatre corner of Bergen and Westchester Avenues. Directors: Leon Freidenrich, Ernest Baer, Frame Gersten, 2115 Broadway, New York city.

Universal Photo Play Company, New York city; capital, \$10,000; to conduct moving picture exhibitions in connection with musical selections. Directors: F. M. McClinton, Lillian McClinton, George W. Reiff, New York city.

G. W. HEARICK.

### HOWARD'S NEW MUSICAL COMEDY.

Joseph E. Howard announces that Frivolous Geraldine, a new play by Stempful and Stothart, in which Howard and Stothart collaborated on the score, will be produced in Chicago Christmas week, with Mabel McCane in the name role. Geraldine is an American girl who is charmed by the outward glimmers of the French life, but after some narrow escapes returns to her country, not with a count, but with an American.



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